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ABSTRACT

The behavioral objectives in this book, intended for teachers, supervisors, and administrators, are designed to assist in the content planning and assessment of accomplishments of courses in language and literature in grades K-12, and for use in developing the content of in-service courses. The language section contains behavioral objectives in the affective and cognitive domains which deal with the nature of language, the history of language, dialect, morphology, phonology, sentence patterns, form classes, syntax, and semantics. Examples illustrating the objectives are occasionally provided. The objectives in literature are grouped under children's literature, the short story, the novel, poetry, drama, the essay, and critical approaches to literature. Careful selection of appropriate objectives is advised with consideration to the grade level and ability of the students. (LL)

ED 047163

BEHAVIORAL OBJECTIVES
LANGUAGE AND LITERATURE
GRADES K-12

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FOREWORD

Language and literature are essential parts of the total educational program and are basic to the success of students in other school areas as well. In addition they make a vital contribution to the humanistic development of the whole person. Their importance becomes even more obvious when we observe that the students referred to as "disadvantaged," "culturally deprived," "slow learner," "reluctant reader," "potential dropout," etc., are often products of inadequate or ineffective teaching and/or learning in this basic discipline.

This material has been developed in response to an expressed need for more direction and specificity in the teaching of language and literature. They were prepared by a group of consultants composed of Arkansas teachers under the direction of Mr. L. C. Leach, state specialist in English-Language Arts and made possible through EPDA-D and Title III ESEA funds.

These objectives are intended as resource material for teachers, supervisors, and administrators. They can be valuable in developing the content of in-service courses in local districts. Their ultimate effectiveness will depend upon the creativity and imagination of the teachers who use them. Your recommendations for revisions or improvements will be gratefully received by the Department of Education.

A. W. Ford

Commissioner of Education

INTRODUCTION

According to Robert F. Mager an objective is "an *intent* communicated by a statement describing a proposed change in a learner—a statement of what the learner is to be like when he has successfully completed a learning experience."[1] For too long, the objectives stated in unit plans, course outlines, curriculum guides, etc., have been characterized by generalities, vagueness, and lack of specificity. Because teachers have not specifically stated objectives, they have not been able to measure students' performance and thus have been unable to determine exactly what our students did learn from the teaching.

The purpose of this work is to provide the teacher with a springboard for correcting this problem. The material consists of a series of carefully phrased "behavioral objectives" in the cognitive and affective domains which can be used to plan the content and assess the accomplishments of courses in language and literature in grades 1-12.[2]

The objectives have been written with careful attention to the four variables (or dimensions) which must be included in every objective.[3] The *institutional* variable is the student, since he is the one affected by the teaching. The *behavioral* variable will be one of the following terms (or a form of it): knowledge, comprehension, application, analysis, synthesis, evaluation, receiving, responding, or valuing. These terms state, for the most part, what the student will be doing when he attempts to accomplish the objective. The *instructional* variable is the content or subject matter of the objective, and the *measurement* variable is the device or technique which can be used to determine the extent to which the objective has been achieved. The objective below has been presented graphically in order to illustrate each variable included in it.

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1 Robert F. Mager, *Preparing Instructional Objectives* (Palo Alto, 1962), p. 3.

2 Objectives written in the cognitive domain involve those placing primary emphasis on mental or intellectual processes. Objectives written in the affective domain emphasize interests, attitudes, emotions, appreciations, and values.

3 For a detailed explanation of how to construct and use behavioral objectives, see *A Systematic Approach to Developing and Writing Behavioral Objectives*, edited by Dr. Robert J. Armstrong, et al, published by Educational Innovators Press, Inc., Tucson, Arizona, 85711.

The student — INSTITUTIONAL

will display comprehension — BEHAVIORAL

of the fixed order of the English sentence — INSTRUCTIONAL

as measured by his ability to rearrange a jumbled sentence into natural order. — MEASUREMENT

The objectives included in this material cover the major areas of language study and the major genres in literature. Because of their scope and complexity, teachers obviously cannot use all of these objectives in every class or on every grade level. Careful selection of those most appropriate for a particular group of students will be necessary. In order that the objectives can be utilized most effectively, local administrators should meet with teachers in their districts to select those which best meet the needs of the student in their school system. Then, individual schools and departments within schools can determine which objectives will be most helpful on specific grade levels and in particular classes. Thus, these objectives can be used as a basis for establishing a districtwide curriculum. As the teacher uses these in the classroom, he will find that he needs to supplement them with more detailed objectives that pinpoint specifically the goals he wishes to attain in his class from day to day. He can write additional objectives using these as models and including the content and measuring device most feasible for his students.

Recently, some concern has been expressed with regard to the extensive use of behavioral objectives in language and literature. This concern expressed itself in a resolution passed by the Commission on the English Curriculum at the meeting of the National Council of Teachers of English, in November 1969. The Commission felt that the "growing practice of proposing that behavioral objectives be defined for the language arts . . . leads to a complex, demanding, and possibly educationally dangerous activity." This concern was echoed by others working with the Commission who said that "methods of measuring the attainment of behavioral objectives are still too imperfect to justify the extensive use of comprehensive behavioral definitions of English." In their resolution the Commission urged that "those who undertake to write behavioral objectives (a) make specific plans to account for the total English curriculum; (b) make an intention to preserve (and, if need be, fight for) the retention of important humanistic goals of education; and (c) insist on these goals regardless of whether or not there

exist instruments at the present time for measuring the desired changes in pupil behavior."[4]

These written objectives attempt to adhere closely to the cautions outlined in the resolution of the Commission. The complexity and difficulty of writing objectives in the behavioral mode, especially in the affective domain, will be obvious to anyone attempting to do so. Since the humanistic aims which have always been valued in English must be retained, they are best given visibility in the objectives written in the affective domain.

The difficulty of writing behavioral objectives in this domain should not prevent the attempt to clarify purposes in this vital area of education. To fail to do so would be to neglect an essential part of the students' learning. Sandra Clark lends support to this opinion: "Granted that it may be many years before educators will be able to devise valid and reliable tools to diagnose the causes of unsatisfactory affective development, the absence of such tools is not sufficient reason to abandon our attempt to develop our students' affective abilities. To do so would be irresponsible. And educators can ill afford to sacrifice the positive contributions that a conscious effort to include affective learning can make to the total educational development of most students."[5]

One of the chief values in using behavioral objectives is that a teacher will be directed to think carefully about what he actually wants to accomplish in his teaching before he can utilize these objectives effectively. He must decide upon the content he wishes to teach and the measurement devices most suitable for his students. He must consider whether specific objectives can best be achieved in the cognitive or the affective domain. He must determine whether an objective already included in this material will meet a particular need, whether he should rewrite parts of it to make it more applicable for his situation, or whether he should construct one of his own. It is this kind of careful attention to aim and purpose which has so often been lacking in a teacher's plans. If behavioral objectives help to correct this deficiency, they will serve a useful purpose.

If the teacher will use these objectives as a basis for planning the content and the methods of evaluation for his course, they should prove helpful. If he attempts to adhere to every aspect of all of them, he will be circumscribing his creativity and attempting the impossible.

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4 See *English Journal* (April, 1970), p. 501.

5 Sandra Clark, "Color Me Complete and Sequential: The Curriculum Builder's Game Adapted for the Secondary English Program," in *The Growing Edges of Secondary English*, ed. Charles Suhor, et al (Champaign, Illinois, 1968), pp. 41-42.

OBJECTIVES IN LANGUAGE

The objectives dealing with language have been grouped under the following headings: the nature of language, the history of language, dialect, morphology, phonology, sentence patterns, form classes, syntax, and semantics. Wherever necessary for clarification, examples illustrating the objectives have been provided.

The objectives for language should provide the teacher with adequate coverage of all areas in the study of language which he might wish to include in his classes. Again, it should be emphasized that the teacher should select those objectives which he finds most useful for the level and ability of his students and supplement them with his own.

THE NATURE OF LANGUAGE

1. The student will demonstrate knowledge that language operates according to a fixed pattern as measured by his ability to identify normal and non-normal word-order in sentences.

2. The student will demonstrate knowledge that language consists of a systematic arrangement of sounds as measured by his ability to distinguish between English and non-English combinations of letters. (e.g. English combinations: *qu*estion, boug*h*; non-English combinations: mol*tx*ifinlponic, *xt*iphianebkutan)

3. The student will demonstrate knowledge that language is arbitrary as measured by his ability to formulate "nonsense" words and agree upon arbitrary meanings for them.

4. The student will display knowledge of the predictability of language as measured by his ability to insert form class (nouns, verbs, adjectives, and adverbs) words in appropriate positions within sentences. (e.g. The _____ was happy. My father was _____.)

5. The student will demonstrate knowledge of the scientific nature of language as measured by his ability to apply the scientific method to a specific problem. (e.g. The scientific method includes stating the problem, making observations, formulating and testing hypotheses, and arriving at final generalizations. Example problems: (1) Discover the changes required for transforming declarative sentences into questions. (2) Discover which morphemic affixes may be attached to certain words to change them from one form class to another. (i.e. sweet, love, friend)

6. The student will display comprehension of suprasegmental features of the language as measured by his ability to detect differences in the meaning of the same sentence spoken or read in different ways by the teacher. (Note: Suprasegmental features include pitch, stress, and juncture.)

7. The student will display comprehension of kinesics, or paralanguage, as measured by his ability to identify the possible meanings of specific gestures, facial expressions, and bodily stances.

8a. The student will display comprehension of the constant evolution of language as measured by his ability to identify some changes which have occurred in vocabulary, grammar, and/or pronunciation on a teacher-designed test.

8b. The student will display comprehension of the constant evolution of language as measured by his ability to trace some of the changes which

have occurred in vocabulary, grammar, and/or pronunciation in a critical paper covering specified periods of language history.

9. The student will display knowledge of the meaning of the term "grammar" as measured by his ability to explain the term and identify its components on a teacher-made test. (Note: The components of grammar are syntax, phonology, and semantics.)

HISTORY OF THE LANGUAGE

OLD ENGLISH PERIOD (449-1150 A.D.)

1. The student will demonstrate knowledge of the Indo-European origins of the English language as measured by his ability to construct a diagram or chart showing the outgrowth of languages from the Indo-European base.

2. The student will display knowledge of the Teutonic invasions of Britain between 449 and 597 A.D. as measured by his ability to locate on a map the areas conquered and settled by the Teutonic tribes. (Note: Teutonic tribes include Angles, Saxons, and Jutes.)

3. The student will display knowledge that pronouns, prepositions, conjunctions, and auxiliaries are inherited from Old English as measured by his ability to locate from a passage of Old English writing, examples of these structure words. (e.g. The following passage is from Luke XV, the Parable of the Prodigal Son.

   The structure words are italicized.

   Sōðlīce sum man hæfde twēgen suna. Đā cwæð sē gingra tō his fæder, "Fæder, syle mē mīnne dæl mīnre æhte þe mē tō gebyreþ." Đā dælde hē him his æhte. Đā æfter feawum dagum, ealle his þing gegader de se gingra sunu and fērde wræclīce on feorlen rīce, and forspilde þār his æhta, lybbende on his gælsan.)

4. The student will display knowledge that nouns and verbs expressing basic concepts have survived from OE (Old English) as measured by his ability to identify from a list of words those which are Anglo-Saxon in origin. (Note: Examples of nouns and verbs expressing basic concepts are *man, wife, child, house, love, meat, food, eat, drink, sleep, live, fight, day, night, sun, moon, month, year, earth, sky, heaven, God, father, mother, sister, grass, leaf, bird, water, gladness, sorrow, to bear, to sing, to rest, to see, to awake, to welcome . . .*)

5. The student will display knowledge of Latin influences on OE vocabulary as measured by his ability to identify or locate words borrowed from Latin in religion, domestic affairs, and education.

   (e.g. *Religion*: alms, altar, angel, candle, deacon, disciple, hymn, organ, psalm, rule, temple; *Domestic*: beet, box, chest, cook, lily, lobster, marshmallow, pear, plant, silk, sock, sponge; *Education*: circle, grammatical, legion, notary, school, talent, and verse.)

6. The student will display knowledge of the tendency in OE to regularize verbs as measured by his ability to identify those verbs which have retained irregular forms and compare the number of such verbs with those having regular forms.

   (e.g. Irregular (strong) verbs in OE numbered slightly over three-hundred. From the beginning, they were constantly reduced by the regular (weak) verbs. Today, the regularizing process continues, and the remaining number of irregular verbs continues to decrease.)

7. The student will display knowledge of the tendency of OE to place stress on the root syllable of words as measured by his ability to mark correctly the stressed root syllable in a list of words such as lóver, lóving, lóvingly, lóvely, lóveliness, lóveless, and compare the stresses with those in a list of words such as fámily, fámiliar, familiárity and phótograph, photógrapher, and photográphic.

8. The student will evaluate the contributions of such persons as Alfred the Great, the Venerable Bede, Caedmon, and Cynewulf to the development of Old English as measured by his ability to explain and analyze their linguistic and literary roles.

9. The student will evaluate the linguistic significance of the Battle of Hastings as measured by his ability to explain the effect of this battle on the subsequent development of the English language.

10. The student will display comprehension of the structure of the poem *Beowulf* as measured by his ability to classify its literary genre, to divide the action into appropriate segments, and to note stylistic and poetic devices within the poem.

11. The student will display comprehension of the symbols, archetypes, motifs, and themes in *Beowulf* as measured by his ability to identify and explain such things as folk themes, tribal legends, universal symbols, combinations of fact and truth, and elements of paganism and Christianity.

MIDDLE ENGLISH (1150-1500 A.D.)

12. The student will display comprehension of historical, social, literary, and linguistic conditions affecting the development of the language during the Middle English period as measured by his ability to explain the effect on the language of (1) French rule following the Battle of Hastings, (2) the growth of English nationalism, (3) the writings of

Chaucer, Langland, and Wycliffe, (4) the shortage of labor caused by an outbreak of bubonic plague, (5) the Peasants' Revolt, and (6) the introduction of the printing press.

13. The student will display comprehension of the development of linguistic flexibility and resourcefulness during the ME (Middle English) period (produced by the tremendous influx of French and Latin words) as measured by his ability to compile lists of synonyms and indicate which ones are Anglo-Saxon, French, or Latin in origin.

(e.g.	*Anglo-Saxon*	*French*	*Latin*
	rise	mount	ascend
	ask	question	interrogate
	fear	terror	trepidation
	holy	sacred	consecrated)

14. The student will display comprehension of linguistic changes occurring during the ME period as measured by his ability to explain and illustrate the loss of inflectional endings, the development of word order arrangement to establish meaning, the loss of grammatical gender, and the subsequent emergence of logical gender.

15. The student will display comprehension of the emergence of the London dialect as Standard English as measured by his ability to state the predominant reasons for this occurrence. (The reasons include (1) the political, commercial, and cultural importance of the city, (2) the numerical and social superiority of the speakers of the dialect, (3) the presence of Oxford and Cambridge in the region, and (4) the use of the dialect by Chaucer.)

16. The student will evaluate the contributions of such persons as William Caxton, Geoffrey Chaucer, William Langland, and John Wycliffe as measured by his ability to explain and analyze their linguistic and literary roles in the development of the language.

17. The student will display knowledge of the aesthetic achievements of the Middle English period as measured by his ability to explain and provide examples of the medieval romance, the dream allegory, the social satire, the religious lyric, the folk ballad, and the mystery, miracle, and morality plays.

EARLY MODERN ENGLISH (1500-1650)

18. The student will display comprehension of the historical, social, literary, and linguistic conditions affecting the development of the language dur-

ing the early modern English period as measured by his ability to explain the effect on the language of (1) the Protestant Reformation in England, (2) the reign of Elizabeth I, (3) the writings of Shakespeare, Bacon, Tyndale, Coverdale, Jonson, and Milton, (4) the defeat of the Spanish Armada, (5) the development of common spelling practices, and (6) the publication of the King James Version of the Bible.

19. The student will evaluate the effect of the printing press on the development of Early Modern English as measured by his ability to assess its usefulness in extending literacy and popular education and to determine its effect on the standardization of spelling.

20. Given a list of words which entered the language during the EModE (Early Modern English) period, the student will display knowledge of the enrichment of English vocabulary from different sources as measured by his ability to determine the number of languages from which the words were borrowed and the words obtained from each language.

21. The student will display comprehension of the Great Vowel Shift as measured by his ability to explain and illustrate the various aspects of the phenomenon.

22. The student will display comprehension of the semantic changes occurring within the Modern English period as measured by his ability to select from a Shakespearean play a list of words which have changed in meaning and to report on the precise nature of the changes which have occurred.

MODERN ENGLISH (1650-Present)

23. The student will display knowledge of the historical, social, literary, and linguistic conditions affecting the language during the period from 1650-1800 as measured by his ability to explain the effect on the language of (1) the publication of dictionaries, (2) the doctrine of "correctness" in language, (3) the writing of grammar books based on classical Latin rules, (4) the efforts to establish an English Academy, (5) the expansion of the British empire, and (6) the literary contributions of Milton, Bunyan, Pope, Dryden, and Swift.

24. The student will display knowledge of the historical, social, literary, and linguistic conditions affecting the language during the period from 1800-1920 as measured by his ability to explain the effect on the language of (1) the English dominance in world commerce, (2) growth of mass media communication, (3) inventions of the telegraph and the telephone, (4) the publication of the *New English Dictionary*, (5) the

extension of literacy, (6) the increased acceptability of informal and utilitarian usage, and (7) the immense growth in vocabulary.

25. The student will display knowledge of the sources of vocabulary growth in Modern English as measured by his ability to identify the major sources and give examples of words borrowed from each source. (Note: Vocabulary growth has resulted from borrowings from the Romance languages, and from Asia, Africa, and India, from scientific compounds formed from Greek and Latin, and from word coinages based on native morphology.)

26. The student will display comprehension of the rise of portmanteau words (or blends) during the Modern English period as measured by his ability to compile a glossary of such words entering the language after 1300 and to identify those which are now commonly used. (Examples of portmanteau words which are now widely used are *chortle* (chuckle + snort); *brunch* (breakfast + lunch); *smog* (smoke + fog).)

27. The student will display comprehension of euphemisms and taboos in language which developed primarily during the nineteenth century as measured by his ability to supply euphemistic terms for such words as *second-hand, corpse,* and *graveyard.* (e.g. Euphemistic terms for *second-hand* would include *reconditioned, repossessed,* or *rebuilt;* euphemisms for *corpse* include *body,* or *the deceased;* euphemisms for *graveyard* include *cemetery, memorial-park,* or *cloister.*)

28. The student will evaluate the contributions of Noah Webster, John R. Bartlett, and Mark Twain, to the development of American English as measured by his ability to explain and analyze their linguistic and literary roles.

29. The student will display comprehension of the lexical divergence of British and American English as measured by his ability to compile a glossary or dictionary of contrasting terms expressing the same concept.

(Note: The following books provide excellent source material for developing a unit on the history of the language.

A. C. Baugh, *A History of the English Language.*

Second Edition. New York: Appleton-Century-Crofts, 1957.

John Nist, *A Structural History of English.*

New York: St. Martin's Press, 1966.)

DIALECT

1. The student will display knowledge that everyone speaks an individual dialect (idiolect) as measured by his ability to recognize and note specific differences in his pronunciation and usage as compared with that of his peers.

2. The student will respond positively to the differences in dialects as measured by teacher observation of his acceptance of the dialect of his peers.

3. The student will display knowledge that dialects have always existed as measured by his ability to write a critical paper tracing the dialectal changes which have occurred in British and or American English.

4. The student will display comprehension of dialect as peculiar to speech community as measured by his reporting the results of a survey made within his immediate community using a given list of control words.

5. The student will display knowledge of the three generally agreed upon geographic dialectal regions of the United States (North, South, Midland) as measured by his drawing the dividing lines of these regions on a map of the United States or by his ability to identify the states in each region.

6. The student will display knowledge of regional dialects as measured by his ability to note specific differences in pronunciation, vocabulary, and grammar in the dialects of two or more regions. (e.g. greasy, greazy: bag, poke, tote; seed, pit, stone; I ain't goin', I'm not going.)

7. The student will recognize differences in his own dialect as measured by his ability to pinpoint specific differences in his word usage and pronunciation in two given situations. (In the classroom vs. on the playground—formal or informal.)

8. The student will display comprehension that language is appropriate or inappropriate rather than correct or incorrect as measured by his ability to determine which levels of usage are appropriate in specific language situations.

9. The student will display comprehension of the term *social dialect* as measured by his ability to give examples of levels of social dialects. (e.g. I'm fixin to eat; I'm going to eat; I'm gonna grab a bite; I'm preparing to dine.)

10. The student will display comprehension of the terms *professional* and/or *occupational dialect* as measured by his compiling a small glossary of terms used in an occupation (truck drivers or railroad men, etc.) and or a profession (lawyers, teachers, or doctors, etc.)

11. The student will display comprehension of the term *historical dialects* as measured by his ability to point out examples in several pieces of literature. (e.g. thee, thou, wilt, ye, beholden, etc.)

12. The student will display comprehension of "levels" of communication as measured by his ability to enact, on more than one level, a carefully described social situation. (e.g. job application, telephone conversation, invitation to a party)

13. The student will display comprehension of "eye-dialect" as measured by his ability to read and explain a passage from a poem, short story, or novel. (Note: "Eye-dialect" is a written form of a spoken dialect by which a writer attempts to convey the sounds of speech to the eye of the reader. e.g. "gonna" for "going to.")

MORPHOLOGY

1. The student will demonstrate knowledge of the three major classifications or morphemes (minimum unit of meaning) as measured by his ability to identify a given set of words as base word, base with an inflectional ending, or base with a derivational ending.

2. The student will demonstrate knowledge that morphemes and syllables are not identical terms as measured by his ability to give the correct number of syllables and the correct number of morphemes in each word on a teacher-designed list. (e.g. teachable - 3 syllables, 2 morphemes; threw - 1 syllable, 2 morphemes)

3. The student will analyze the formation of words as measured by his ability to identify the separate morphemes which make up the words in a given list. (e.g. dictionary (3), singable (2), taught (2), sportsmanship (4))

4. The student will apply knowledge of bound and free morphemes as measured by his ability to compile a list of words and identify both types of morphemes.

5. The student will display knowledge of the differences in base morphemes, bound and free, as measured by his ability to identify both types in a teacher-designed list of words. (e.g. bound base morpheme: "hap" in happy; free base morpheme: "teach" in teacher)

6. The student will display knowledge of morphemic structure as measured by his ability to combine two or more free base morphemes to form compound words. (e.g. tool + shed = toolshed; sun + flower + seed = sunflowerseed)

7. The student will demonstrate knowledge that derivational morphemes (affixes) are vocabulary building blocks as measured by his ability to form new words from a given set of base words and a given set of prefixes and/or suffixes.

8. The student will give an analysis of changes in spelling due to assimilation as measured by his ability to make an original list of words showing that sounds have a tendency to blend with neighboring sounds, thus altering basic spelling patterns. (e.g. in + mature = immature; in + legal = illegal; in + regular = irregular; in + patient = impatient)

9. The student will display knowledge that derivational morphemes usually convert a word from one form class to another as measured by his ability to make a list of five words that can be used as either noun, verb,

adjective, or adverb by affixing certain morphemes. (e.g. *work* + *er* or + *ed* or + *able*; *quick* + *ly* or + *en* or + *ness*)

10. The student will display knowledge that derivational morphemes often determine the meaning and function of the base words to which they are attached as measured by his ability to label the form class and define the meaning of the words in a set of teacher-designed sentences. (e.g. My *friend* left. His *friendly* attitude is helpful. He will *befriend* the poor. His *friendliness* is a good quality.)

11. The student will analyze words containing prefixes of similar meaning (e.g. *a-*, *in-*, *un-*) as measured by his ability to differentiate shades of meaning in a given list of words containing these prefixes.

12. The student will display knowledge of the noun-forming suffix *-er* (and variant form *-or*) as measured by his ability to form nouns by adding these suffixes to verbs. (e.g. teach + er = teacher; educate + or = educator)

13. The student will display knowledge of the noun-forming suffix *-ness* as measured by his ability to form nouns by adding this suffix to adjectives. (e.g. quiet + ness = quietness)

14. The student will display knowledge of the noun-forming suffix *-ful* as measured by his ability to form nouns of measure by adding this suffix to concrete nouns. (e.g. cup + ful = cupful)
Note: The suffix-*ful* may be adjective-forming as well as noun-forming. See objective #22.

15. The student will display knowledge of the noun-forming suffix *-man* as measured by his ability to form nouns meaning "someone connected with" by adding this suffix to nouns. (e.g. clergy + man = clergyman)

16. The student will display knowledge of the noun-forming suffix *-ment* as measured by his ability to form abstract nouns by adding this suffix to verbs. (e.g. achieve + ment = achievement)

17. The student will display knowledge of noun-forming morphemes that are no longer active as measured by his ability to form appropriate nouns with *-hood*, *-ship*, and *-dom*. (e.g. bore + dom = boredom; child + hood = childhood; scholar + ship = scholarship)

18. The student will display comprehension of diminutive endings as measured by his ability to form new words by adding *-y*, *-ie*, *-let*, *-ing*, *-kin*, and *-ette* to a list of words. (e.g. Bill + y = Billy; Jack + ie = Jackie; play + let = playlet; etc.)

19. The student will display comprehension of noun-forming morphemes which show gender as measured by his ability to combine *-ess*, *-ette*, and *-enne* with base morphemes such as *act*, *suffrage*, and *comedy*. (e.g. act + ess = act(r)ess; suffrage + ette = suffragette; comedy + enne = comed(i)enne)

20. The student will display knowledge of the bound morpheme *-en* as measured by his ability to add this morpheme to adjectives and nouns, thereby forming verbs (e.g. short + en = shorten; length + en = lengthen) Note: The morpheme *-en* may be also be used to form adjectives. See objective #22.

21. The student will display knowledge of the verb-forming suffix *-ify* (sometimes *-fy*) as measured by his ability to form verbs by adding this suffix to a list of words. (e.g. person + ify = personify; beauty + ify = beautify)

22. The student will display knowledge of the adjective forming suffix *-ful* as measured by his ability to add this suffix to a noun thereby forming an adjective. (e.g. pain + ful = painful)

23. The student will display knowledge of the adjective forming suffix *-en* as measured by his ability to add this suffix to a noun thereby forming an adjective. (e.g. gold + en = golden)

24. The student will display knowledge of the adjective forming suffix *-able*, (and the variant form *-ible*) as measured by his ability to add these suffixes to a noun thereby forming adjectives. (e.g. respect + able = respectable; reverse + ible = reversible) (Note the phonological change and spelling of divide + ible = divisible; admit + able = admissible.)

25. The student will display knowledge of the adjective forming suffix *-ic*, (and the variant form *-atic*) as measured by his ability to add this suffix to a noun thereby forming an adjective. (e.g. angel + ic = angelic; idiom + atic = idiomatic; drama + atic = dramatic)

26. The student will display knowledge that a change in stress may occur when the suffix *-ic* is added as measured by his ability to pronounce the words correctly. (e.g. alcohol + ic = alcoholic; acrobat + ic = acrobatic) (Note the letters dropped in some words: telescope + ic = telescopic; history + ic = historic.)

27. The student will display knowledge that some adjectives formed by noun + ic return to the noun form when *s* is added as measured by his ability to form such words. (e.g. class + ic + s = classics. Note the change in meaning of the base word.)

28. The student will display knowledge that adverbs may be formed from adjectives ending in *-ic* as measured by his ability to add *-ally* (sometimes *-ly*) to the adjective. (e.g. scientific + ally = scientifically; graphic + ally = graphically; public + ly = publicly)

29. The student will display knowledge that words ending in *-meal, -ward, -wise, -times, -where,* and *-side* may be either adjectives or adverbs as measured by his ability to place these words in appropriate positions within a given list of sentences. (e.g. The piecemeal job was finished. He did the job piecemeal.)

30. The student will display knowledge of the adverb endings *-ways, -way, -day, -long, -place,* as combined with base words such as *length, some, head,* as measured by his ability to write meaningful sentences using these combinations. (e.g. someplace, headlong)

31. The student will demonstrate knowledge of the derivational morpheme as distinguished from the inflectional morpheme as measured by his ability to differentiate between the two in teacher designed sentences. (Note: An inflectional morpheme does not change the form class of the word to which it is added.)

32. The student will display knowledge of the order in which derivational and inflectional morphemes are added to a base morpheme as measured by his ability to write a list of words each containing both a derivational and an inflectional morpheme. (e.g. economy + ize + ed = economized; class + i(fy) + ed = classified) (Note: Usually the derivational form precedes the inflectional form. Exception: bounce + ing + ly = bouncingly; charm + ing + ly = charmingly)

33. The student will demonstrate knowledge of the eight inflectional morphemes as measured by his ability to state which inflectional endings apply to the noun, to the verb, and to the adjective.

34. The student will demonstrate knowledge that the variant forms of the plural morpheme pattern regularly as demonstrated by his ability to attach *-s* or *-es* to a given word list.

35. The student will demonstrate knowledge that the plural morpheme does not always follow the regular pattern as measured by his ability to form such plurals from a teacher-designed list. (e.g. ox, oxen; knife, knives; sheep, sheep)

36. The student will demonstrate knowledge of the possessive morpheme as measured by his ability to attach the appropriate variant form *'s* or *s'* to words in a teacher-made list.

37. The student will demonstrate knowledge that most verbs form the past tense and participle regularly by the addition of the morphemes *-d, -ed,* or *-t,* as measured by his ability to attach these endings to a list of verbs. (e.g. walk, walked, walked; mean, meant, meant)

38. The student will demonstrate knowledge that some verbs form the past tense and participle irregularly as measured by his ability to give the correct past and participle forms of verbs in a teacher-made list. (e.g. see, saw, seen; go, went, gone)

39. The student will demonstrate knowledge of the *-ing* form of the verb as measured by his ability to attach this morpheme to the proper form in a given list of verbs.

40. Given a list of words, the student will demonstrate knowledge that the inflectional morphemes, *-er* and *-est* are added to indicate comparative and superlative degree of adjectives as measured by his ability to select adjectives to which these morphemes can be attached.

41. The student will display knowledge that the morphemes *more* and *most* must be added to indicate comparative and superlative degree for some adjectives as measured by his ability to select from a given list those adjectives which require the use of these words.

42. The student will demonstrate knowledge that the comparative and superlative degree is sometimes formed by suppletion as measured by his ability to form the comparative and superlative degree for such words as "good" and "bad." (e.g. good, better, best; bad, worse, worst)

43. The student will demonstrate knowledge that the *-er,* and *-est* morphemes sometime apply to adverbs as demonstrated by his ability to attach these morphemes to adverbs used in a given set of sentences.

44. Given the base word, the student will display knowledge of inflectional morphemes as measured by his ability to attach the correct inflectional affix to the word as indicated by the teacher. (e.g. girl + plural = girls; talk + past = talked; see + part. = seen; tall + comparative = taller; work + -ing = working; etc.)

PHONOLOGY — PART I

1. The student will display knowledge of the articulatory mechanism as measured by his ability to manipulate the particular agents (tongue, lips, teeth, jaws, and hard and soft palates) which modify the sounds produced. (See chart #1.)

2. The student will display knowledge of the formation of the vowel sounds as measured by his ability to describe and/or demonstrate the relative position of the tongue in making the vowel sounds. (See charts 2 and 3.)

3. The student will display knowledge of the vowel glides or diphthongs as measured by his ability to describe and/or demonstrate the relative position of the tongue in sounding the glides or diphthongs. (See chart 4.)

4. The student will display knowledge of glides as measured by his ability to identify the presence or absence of glides as noted in conversation with his peers. (Note: A glide is the *transitional* sound produced by passing from one speech sound to that of another, as in bay, few, poor, just, palm, beat.)

5. The student will display knowledge of interrupted sounds as measured by his ability to distinguish between interrupted and uninterrupted sounds in a given list of words. (e.g. interrupted sounds-*p*ill, *b*ill; uninterrupted-*f*ill, *s*ill)

6. The student will display knowledge of initial (beginning) consonantal sounds as measured by his ability to reproduce the initial consonantal sounds in a teacher-made list of words. (e.g. leap, catch)

7. The student will display knowledge of initial (beginning) vowel sounds as measured by his ability to reproduce the initial vowel sounds in a teacher-made list of words.

8. The student will display knowledge of voiced and unvoiced sounds as measured by his ability to identify voiced and unvoiced sounds in a given list of words. (e.g. voiced -*th*en; unvoiced *th*in; voiced -*b*ane; *m*ain, *l*ie; unvoiced -*p*ain, *s*igh, *f*ie)

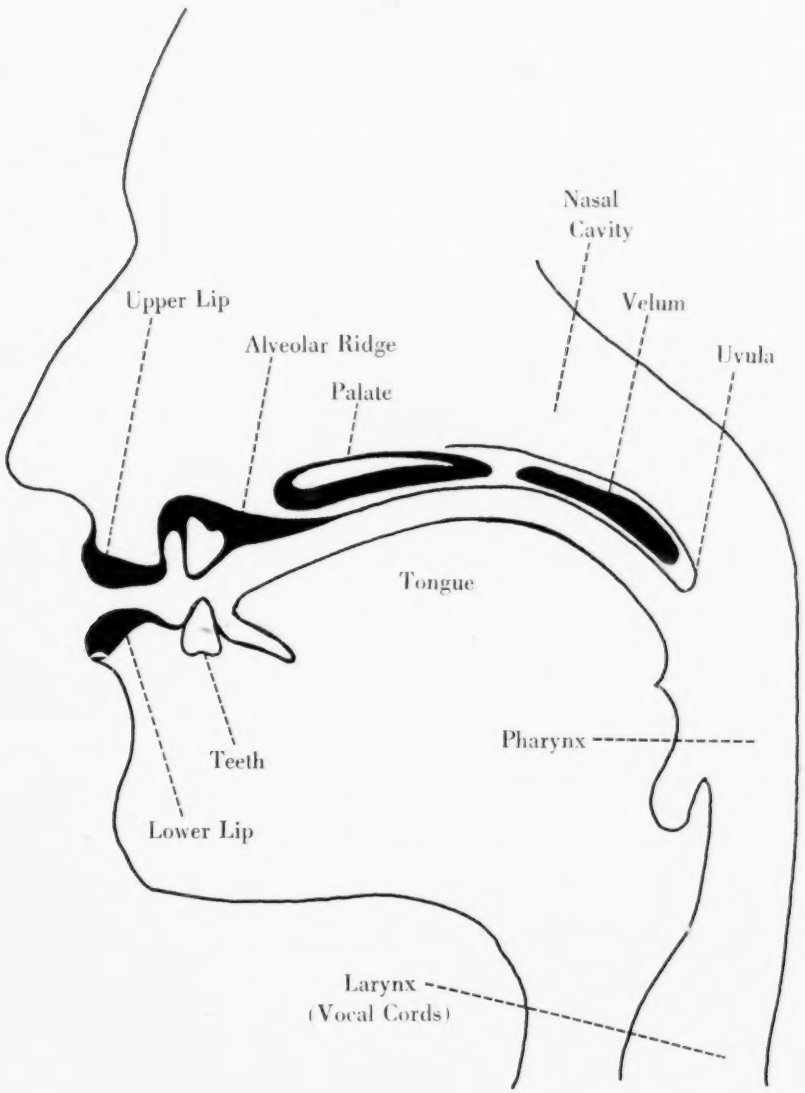
9. The student will display comprehension of interrupted and uninterrupted; consonantal and vowel; and voiced and unvoiced sounds which distinguish one word from another as measured by his ability to group or classify these sounds according to their special characteristics, using teacher designed examples. (e.g. pit — interrupted, consonantal, un-

voiced; apple — uninterrupted, vowel, voiced; love — uninterrupted, consonantal, voiced)

10. The student will display comprehension of phonemic symbols as measured by his ability to apply the symbols (Trager-Smith system, IPA system, or another system) to words in a given list. (e.g. hwen ay wəz wən æn twentiv. when I was one and twenty)

PHONOLOGY: CHART NO. 1

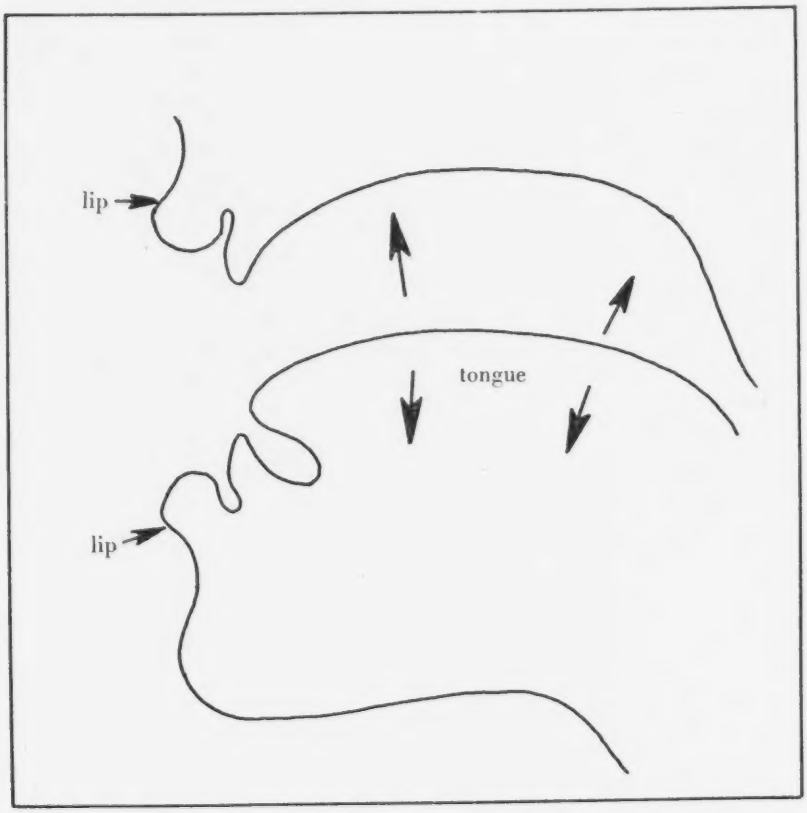
MAJOR ARTICULATORY ORGANS



PHONOLOGY: CHART #2

VOWELS

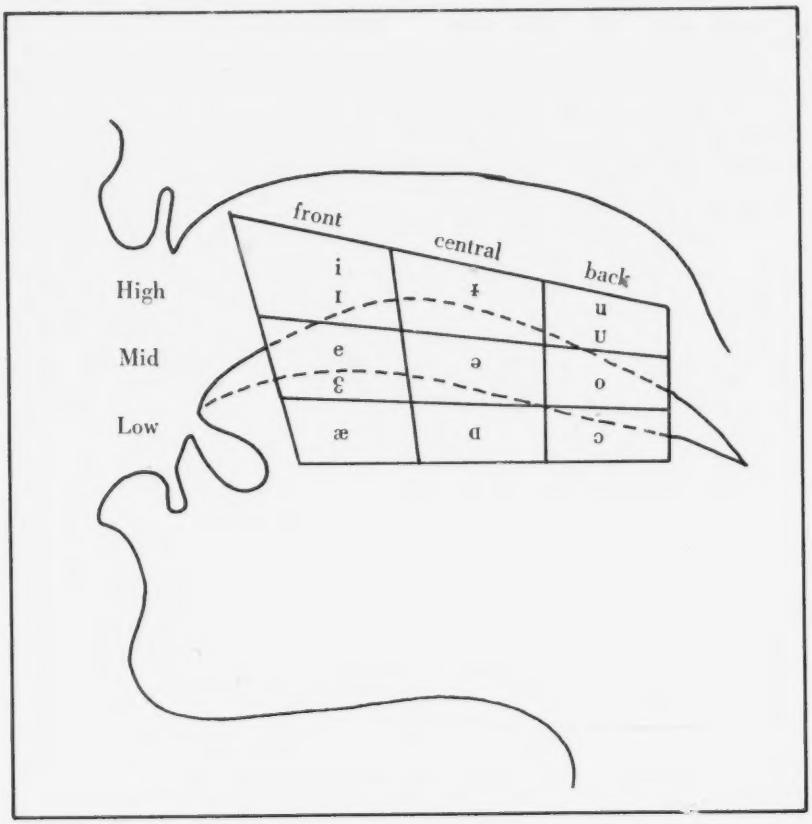
The vowels of English are much more difficult to represent because our alphabet provides only five symbols for a great many sounds. To understand why we need more phonetic symbols than letters in our alphabet, a cutaway drawing of the mouth may be helpful.



Differences in vowels are made by raising, lowering, fronting, and backing the tongue and by spreading or rounding the lips. Thus a high front vowel is made with the tongue raised and fronted (see the upper dotted line in Chart #3). A low back vowel is made with the tongue drawn back and flattened as low as possible (see the lower dotted line in Chart #3).

PHONOLOGY: CHART #3

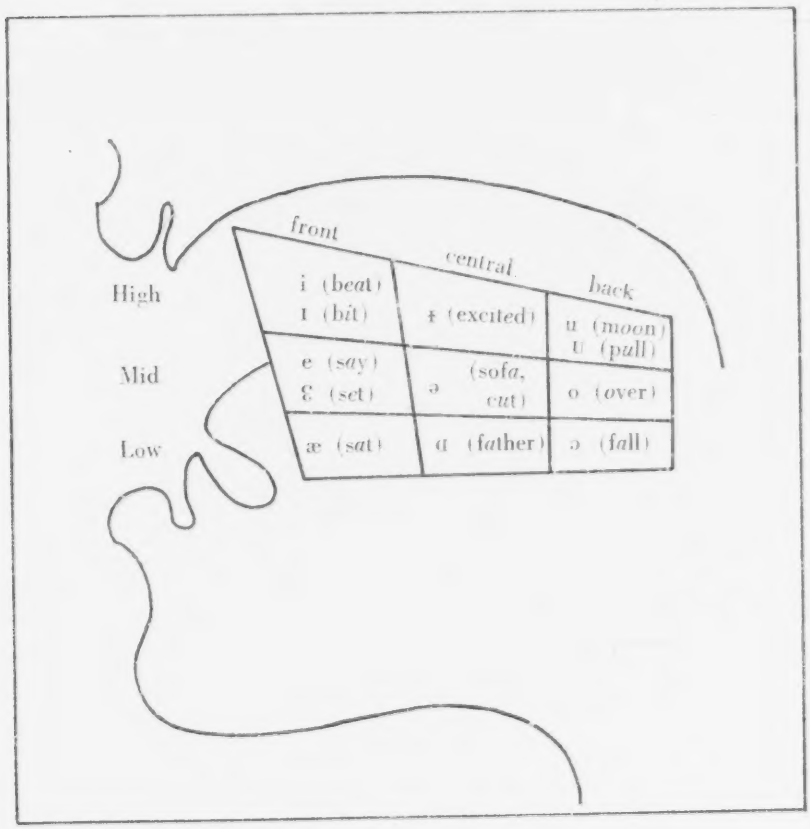
A systematic way to identify vowels is to describe the relative position of the tongue while they are being made. The following chart will show these positions and illustrate conventional symbols used for them.



In order to better realize the sounds presented in Chart #3, we can insert key words which may illustrate these sounds. Several words of warning must precede such an undertaking, however. The key words may not perfectly illustrate the sounds in your own dialect. The low central vowel, (a), is used in *father* in most dialects, but some speakers will say it with an (ɔ).

PHONOLOGY: CHART #4

(i) in words like *say* or *bait*, or from gliding from (o) to (U) in *over* or *boat*. But, for purposes of convenience, our key words will not reflect the natural tendency to glide these words.



Certain vowel sounds of English are made up of combinations of the preceding sounds (Chart #3). These are often called diphthongs or glides.

PHONOLOGY — PART II

1. The student will display knowledge of the natural relationship and patternings of oral expression as measured by his ability to read with meaningful expression the dialogue in a given story read by the teacher.

2. The student will display knowledge of the natural relationships and patternings of oral expression as measured by his ability to write a conversation between two (or more) people in a given situation.
(Note: This approach would be particularly helpful in teaching English as a second language.)

3. The student will demonstrate his knowledge that the segmental *phoneme* is the smallest unit of sound differentiating one word from another as measured by his ability to distinguish initial sounds in words like pit, kit, hit, etc.

4. The student will display comprehension of the relationship between intonation and punctuation as measured by his ability to punctuate a given set of sentences after hearing them read by the teacher.

5. The student will display knowledge of pitch levels (low, normal, high, extra high) as measured by his ability to identify the four levels of pitch within a series of teacher-selected sentences.

6. The student will display knowledge of stress (accent) as measured by his ability to identify primary (/), secondary (\), tertiary (^), and weak (∪) stress within a given series of words and/or sentences. (Ex. light house keeper, light house keeper, high chair, high chair)

7. The student will display knowledge that statements, commands, exclamations, and usually questions have the 2-3-1 basic pitch pattern as measured by his ability to designate the levels of pitch within a given set of sentences. (e.g. Close the door. (command); Where did you find it? (interrogative); What a good time we had! (exclamation); He enjoys football. (statement))

8. The student will display knowledge that yes/no questions usually have a 2-3-3 pattern as measured by his ability to read and mark given yes/no questions. (e.g. Are you going?)

9. The student will display knowledge that an exclamatory phrase usually has the pattern 3-1 as measured by his ability to read and mark given exclamatory phrases. (e.g. WOW!)

10. The students will display knowledge that intonation often determines meaning as measured by his ability to identify differences of meaning in given sentences to be read with different intonation patterns. (e.g. He is my friend. To be read sincerely, doubtfully, ironically, etc.)

11. The student will display his knowledge of the plus juncture (+) as measured by his ability to identify and transcribe the phonemic variations within a given list of words and/or phrases. (e.g. see + Mable; seem + able)

12. The student will display knowledge that single bar juncture (/) co-occurs with primary stress as measured by his ability to place the juncture symbol in the break between the falling pitch and the next word in a series of phrases or sentences read by the teacher. (e.g. The people who were scared / didn't go. No comma needed after the word scared.)

13. The student will display knowledge of double bar juncture (//) as measured by his ability to place commas in appropriate positions within a given set of sentences read by the teacher. (e.g. The people // who were scared // didn't go. Commas needed after the words *people* and *scared*.)

14. The student will display knowledge of double-cross juncture (#) as measured by his ability to affix the appropriate terminal punctuation mark in a given set of sentences. (e.g. period, question mark, exclamation)

15. The student will display comprehension of juncture by being able to read and mark the division points in a given set of sentences.

    (Ex. The people who were scared didn't go #
    The people who were scared / didn't go #
    The people // who were scared // didn't go #
    seem + able, see + Mable; ice + cream, I + scream

    Note: All authors do not use the same marks to indicate the four junctures.)

PHONOLOGY — PART III

1. The student will display comprehension of the relationship of phonemes to the graphic representation of sounds as measured by his ability to sound the words exactly as they are spelled on a given list. (e.g. sat, bat; gun, fun)

2. The student will display knowledge that the sound of a given vowel or consonant may be represented by a variety of symbols as measured by his discovering and recording variant forms. (e.g. The sound *f* may be written as f, ff, ph, gh.)

3. The student will display knowledge that there are spelling patterns which regularly correspond to pronunciation patterns as measured by his ability to identify and spell words (pronounced by the teacher) which follow the same pattern. (e.g. sat, cat, bat)

4. The student will demonstrate comprehension of phonemic symbols as measured by his ability to write the phonemic representations of these symbols in a word list given orally by the teacher.

5. The student will display comprehension of diphthongs as measured by his ability to identify diphthongs from a given list of words. (e.g. b*oy*, c*ow*, *oi*l)

6. The student will display comprehension of the digraph as measured by his ability to identify digraphs from a given list of words. (e.g. *ch*in, *sh*are)

7. The student will display comprehension of spelling and pronunciation problems created by the evolution of language as measured by his ability to prepare a report tracing the historic changes. (e.g. changes from Old English, to Middle English, to Modern English—The Great Vowel Shift. Note: See objectives 8a & 8b in Nature of Language.)

8. The student will display knowledge that written language is a code for representing sounds of the spoken language as measured by his ability to read with meaningful expression the printed words and sentences as he would use them in natural speech and familiar situations. (Note: See objective 2 in Phonology, Part II.)

9. The student will display comprehension that graphemic representations of words may have phonemic variations as measured by his ability to recognize these variations in a piece of dialectal literature. (e.g. greasy-greazy)

10. The student will display comprehension of "short" vowel sounds as measured by his ability to identify these sounds in a given list of words or on a teacher-made chart.

11. The student will display comprehension of "long" vowel sounds as measured by his ability to identify these sounds in a given list of words or a teacher-made chart.

12a. The student will display knowledge that similar sound patterns are sometimes represented by different spellings as measured by his ability to identify such sounds from a given list. (e.g. bl*uff-rough*; *f*ish-*ph*one)

12b. The student will display knowledge that the different sound patterns are sometimes represented by the same spellings as measured by his ability to identify such sounds from a given list. (e.g. thr*ough*, d*ough*, b*ough*, tr*ough*)

13. The student will display knowledge of initial consonant blends as measured by his ability to identify consonant blends in a list of words. (e.g. *bl*ond, *st*ar)

14. The student will demonstrate application of the "soft" *c* sound in initial, medial, or final positions as measured by pronouncing words correctly from sentences with the sounds. (e.g. *c*ity, acid, ace)

15. The student will display knowledge of sound patterns as measured by his ability to write two or more nonsense words with the same sound pattern. (e.g. the "short" sound of *i*—bl*i*ffer, s*i*gger)

16. The student will display knowledge of words that rhyme as measured by his ability to identify words that do or do not rhyme in a poem.

17. The student will display comprehension of our changing language as measured by his ability to read aloud couplets from Chaucer, Pope, or Shakespeare, and identify changes in pronunciation which have destroyed the rhyme scheme. (Note: Although the pronunciation of many words has changed, the spelling has often remained the same.)

18. The student will display comprehension of the sound represented *qu*, *kw*, or *k* as measured by his ability to pronounce words from a given list. (e.g. *qu*iet, e*qu*al, cro*que*t)

SENTENCE PATTERNS

1. The student will display comprehension of the fixed order of the English sentences as measured by his ability to rearrange a jumbled sentence into natural order. (e.g. Blue the is sky. The sky is blue.)

2. The student will display knowledge of the four basic potential positions in a kernel sentence as measured by his ability to number the components which make up each slot.

   1 2 3 4

   (e.g. subject + verb + completer + optional adverb)

3. Given a list of Nouns — Verbs — Adjectives — and Adverbs (words or phrases) the student will demonstrate knowledge of the four basic slot positions as measured by his ability to combine words into sentences by placing each form class word in the correct slot.

4. Given a list of kernel sentences, the student will display knowledge that the 4th-slot adverb is optional as measured by his recognizing each grammatical sentence when the adverb is covered. (Note: Adverb of place is never optional after BE: BE must have a completer.)

5. The student will display knowledge that in a kernel sentence *only two* of the four basic slots, the subject and verb, *must* be filled as measured by his ability to name and number the parts of a teacher-made list of sentences. (e.g.

   1 2
   Dogs bite.
   1 2 3
   Dogs bite postmen.
   1 2 3 4
   Dogs bite postmen sometimes.)

   (Note: Although kernel sentences may have slots 3 or 4 filled, every kernel sentence *must* have 1st and 2nd-subject and verb.)

6. Given a list of kernel sentences, the student will display knowledge of the function of a transitive verb to show the relation of subject to completer as measured by his recognizing that sentences containing transitive verbs can be made passive.
   (e.g. Bill caught the ball. The ball was caught by Bill.
   The student read the book. The book is being read by the student.)

7. The student will display knowledge that many verbs may be either transitive (having a completer) or intransitive (not having a completer) as measured by his ability to write pairs of sentences containing the same verb with and without a completer.

(e.g. The choir sang. Bill left.
The choir sang a hymn. Bill left the gift.)

8. The student will display knowledge of the pattern of a kernel sentence without a completer (NP + V_I) as measured by his ability to identify from a teacher-made list, the sentences which follow this pattern.

(e.g. NP + V_I
The baby slept.)

9. The student will display knowledge of the pattern of a kernel sentence with a transitive verb and a completer (NP + V_T + NP) as measured by his ability to identify from a teacher-made list, the sentences which follow this pattern.

(e.g. NP + V_T + NP
Dogs chase cats.)

10. The student will display knowledge of the uniqueness of *be* in its forms as measured by his comparing *be* and the verb *see* in a paradigm (all possible forms) of sentences using the present, past, participle, and -ing form of each with the subjects *I*, *you*, and *he*.

(e.g.

I *am* a clown.	I *see* a clown.
You *are* a clown.	You see a clown.
He *is* a clown.	He *sees* a clown.
I *was* a clown.	I *saw* a clown.
You *were* a clown.	You saw a clown.
He was a clown.	He saw a clown.
I shall (will) *be* a clown.	I shall (will) see a clown.
You shall (will) be a clown.	You shall (will) see a clown.
He shall (will) be a clown.	He shall (will) see a clown.
I have *been* a clown.	I have *seen* a clown.
You have been a clown.	You have seen a clown.
He has been a clown.	He has seen a clown.
I am *being* a clown.	I am *seeing* a clown.
You are being a clown.	You are seeing a clown.
He is being a clown.	He is seeing a clown.

Note: *Be* has eight forms; the verb *see* has only five forms. *Be* also appears as an auxiliary in the -ing form of both *be* and *see*.)

11. Given a list of kernel sentences, the student will display knowledge of the uniqueness of *be* in having an *adverb of place* as a *completer* as measured by his recognizing grammatical and ungrammatical expressions when the adverb is covered.

(e.g. The bird sang sweetly. The bird sang ~~sweetly~~. (grammatical)
Thelma left early. Thelma left ~~early~~. (grammatical)
He is here. He is ~~here~~. (ungrammatical)

See objective 3 in Sentence Patterns; *be* must have a completer.)

12. The student will display knowledge of the choices for completer in the NP + BE + Completer pattern as measured by his ability to identify the completer as NP, Adjective, or Adverb-of-place in a teacher-designed list of kernel sentences.

(e.g. NP	+	BE	+	NP
Ralph		is		president.
NP	+	BE	+	ADJ
Sarah		was		beautiful.
NP	+	BE	+	Adv-p
They		are		in the hospital.)

13. Given a list of kernel sentences, the student will display knowledge of the function of a linking verb (BE is not considered a linking verb) to show the relation of subject to completer as measured by his recognizing the Adj-completer as describing the subject and the NP-completer as renaming the subject.

(e.g. The fruit tastes sour. "Sour" describes "fruit."
John became my friend. "Friend" renames "John."
My friend remained loyal. "Loyal" describes "friend.")

14. The student will display knowledge of the choices for completer in the NP + V_L + Completer pattern as measured by his ability to identify the completer as NP or Adj in a teacher-designed list of kernel sentences.

(e.g. Bill seemed happy. (Adj)
The rose smelled sweet. (Adj)
Brother became a doctor. (NP)
He remained a farmer.) (NP)

15. The student will demonstrate knowledge of the four basic sentence patterns as measured by his ability to write and identify sentences illustrating the four basic patterns.

(e.g. $NP + V_I$

$NP + V_T + NP$

$NP + BE + Completer$ (NP, Adj, Adv-p)

$NP + V_L + Completer$ (NP, Adj)

16. The student will demonstrate knowledge of slot-slipping as measured by his ability to move a word from its slot to other slots within a given sentence. (e.g. We have a *guest* house. We have a *house* guest.)

FORM CLASSES

1. The student will display knowledge that all words can be classified as form class words (the bricks of language) or structure words (the mortar of language) as measured by his ability to identify words with denotative meaning in teacher-designed sentences.
(e.g. The *artist painted* a *beautiful picture* of the *mountains* and *valleys.*)

2. The student will display knowledge that all form class words may be classified as nouns, verbs, adjectives, or adverbs as measured by his ability to place a given list of words (in imagining sentence context) into the correct classes.

noun	verb	adjective	adverb
sweet		sweet	
work	work	slow	slow

3. The student will display knowledge that pronouns are classified as a subgroup of the noun form class as measured by his ability to place pronouns within the noun slot in a given set of sentences.

4. The student will display knowledge that nouns may take two inflectional endings: plural and possessive, as measured by his ability to identify the plural and possessive morphemes in a given list of nouns.
(e.g. Plural morphemes: boys — s, churches — es, women — internal change, deer — no change or null; possessive morphemes: boy's — 's, girls' — ' only)

5. The student will display knowledge that verbs may take four inflectional endings: present, past, participle, and -ing, as measured by his ability to identify these inflections in a given list of verbs. (Note: The present form of a verb is the base form; there is no inflection for the present except for third person singular.)

6. The student will display knowledge that adjectives may take two inflectional endings comparative *-er,* and superlative *-est* as measured by his ability to attach these endings to the adjectives within a given list of words.

7. The student will display knowledge that all form class words will take specific inflectional endings as measured by his ability to add appropriate endings to specific words from each form class. (See objectives #33-46 in Morphology.)

8. The student will display knowledge that the same word may be a member of more than one form class as measured by his ability to change

the stress pattern in a given list of word-parts. (e.g. present-noun; present-verb)

9. The student will display knowledge that the form class of a word may be determined by its derivational affix as measured by his ability to attach the appropriate derivational affixes (prefixes and suffixes) to a given list of words. (e.g. boy + ish = boyish; teach + er = teacher; item + ize = itemize; brave + ly = bravely. Note: See objectives 9-17 in Morphology.)

10. The student will display knowledge that form class words fit into particular positions (or slots) within sentences as measured by his ability to set up test frame sentences for each of the form classes.

11. The student will display knowledge that the headword (form class word) in sentences is the nucleus of a word cluster as measured by his ability to build clusters by adding modifiers to headwords. (e.g. tree, green tree, leafy green tree)

12. The student will display knowledge that form classes are "open class" words as measured by his ability to coin or locate and identify newly coined words as members of one of the four form classes.

13. The student will display knowledge that structure words belong to a "closed class" as measured by his inability to coin auxiliaries, prepositions, and conjunctions, etc.

14. The student will display knowledge that form class words are the main carriers of meaning in a sentence as measured by his ability to recognize the absence of meaning when form class words are deleted from a sentence.

15. The student will display knowledge that structure words are connectors within sentences as measured by his ability to recognize the awkwardness (or difference in meaning) when these words are deleted from a sentence. (e.g. Awkwardness: The artist painted a beautiful picture of mountains and valleys. Difference in meaning: These apples are sour.)

16. The student will demonstrate comprehension of *form class* and *structure* words as measured by his ability to label each word in a sentence as a form class word or a structure word.

17. The student will display knowledge that the determiner is a structure word signaling a noun phrase as measured by his ability to place appropriate determiners before the nouns in a given list of words. (Note: Prepositions also signal the noun phrase.)

18. The student will be able to display comprehension of word order as a characteristic of the form classes as measured by his ability to identify form class words in a nonsense paragraph.

(e.g. EXERCISE FOR FORM CLASSES

Galten from their *lonn frast*, the three *walbs murted trilessly*. *Pany fracks* of *won clagged* up as their *gireless peds stimmed* the *fraven stoud*. *Subbetly* they *lawsed, rense*, with their *frose bocked*. "Ah-oo!" *regged* the *wol* of another *walb*, far off beyond the *ide-ladges*.

adj adj n n v adv adj

Gaunt from their *long fast*, the three *wolves hunted silently*. *Tiny*

n n v adj n v adj n

flakes of *snow flew* up as their *tireless feet skimmed* the *frozen ground*.

adv v adj n v v

Suddenly they *paused, tense*, with their *ears cocked*. "Ah-oo!" *came*

n n n

the *howl* of another *wolf*, far beyond the *ice-ridges*.)

SYNTAX

INTRODUCTION

1. The student will display knowledge that grammar is a system for *describing* the language as measured by his ability to distinguish between the terms "grammar" and "usage" on a teacher-designed test.
(Note: Communication through word order and meaning is the criteria for grammaticality.)

2. The student will display knowledge of the symbols and abbreviations used in transformational grammar as measured by his ability to identify them on a teacher-designed poster or chart. (Note: See the attached chart.)

3. Given a list of kernel sentences, the student will display comprehension of the components of a kernel sentence as measured by his ability to label the potential four slots as subject, verb, completer, and optional adverb.

(e.g.
subj verb completer
Some students seem irresponsible.

subj verb
The baby cried.

subj verb completer (opt-adv)
He is in the library now.)

4. The student will display knowledge that any alteration of a kernel sentence results in a transform as measured by his ability to recognize the underlying kernel sentence within a given set of teacher-made transformed sentences.

(e.g. subj verb completer opt-adv
The little old *man* in the blue suit *carried the child in his arms.*
All elements not italicized come from other sentences.
verb subj completer
Was he here? Rearrangement of a kernel sentence is a transform.)

5. The student will demonstrate knowledge of the term "nucleus" as measured by his ability to illustrate the choices by writing examples and labeling each.

(e.g. Interjection: Gosh!
NP + VP: The guide led the way.)

6. Given a list of kernel sentences, the student will display comprehension of the two main components of the kernel sentence as measured by his ability to identify the parts which function as noun phrase and as verb phrase.

(e.g. NP VP
A porter carried the suitcase.)

SYMBOLS

S	Sentence
NP	Noun Phrase
VP	Verb Phrase
N	Common Noun
$\longrightarrow$	"May be written as"; "may be written more specifically as_____"; "is composed of"
{ }	A choice
( )	Optional
	Node
	Branch
Ø	Null
Det	Determiner
Aux	Auxiliary
Adv-p	Adverb of place
Art	Article
. . .	List not complete
V_T	Transitive Verb
V_I	Intransitive Verb
V_{mid}	Middle Verb
V_s	Verb seem
V_b	Verb become
X, Y, . . .	Symbols used to indicate various parts of a sentence

SYNTAX

NOUN PHRASE

1. Given a list of sentences, the student will display knowledge of the noun phrase as measured by his ability to identify the four different choices that may constitute a NP: proper noun, personal pronoun, indefinite pronoun, and determiner + noun.

   (See objective 4 for clarification of determiner.)

2. The student will demonstrate knowledge of the personal pronouns and the inflectional forms for plural, object, possessive, replacive, and reflexive as measured by his ability to construct a paradigm of all forms. (See the attached chart.)

3. The student will display knowledge of count and noncount nouns as measured by his ability to select from a given list those nouns which can be made plural (count nouns) and those which cannot (noncount nouns).

4. Given a list of sentences containing common nouns, the student will demonstrate knowledge of determiners as measured by his ability to identify the different choices that may constitute a determiner: article, number, demonstrative, quantifier, and possessive.

5. Given a list of sentences containing common nouns, the student will display knowledge of articles as measured by his ability to identify the different choices that may constitute an article: the, a/an, some, and null ($\emptyset$).

6. The student will display comprehension of the definite article "the" and the nondefinite articles as measured by his ability to identify and label each in a teacher-made list of sentences.

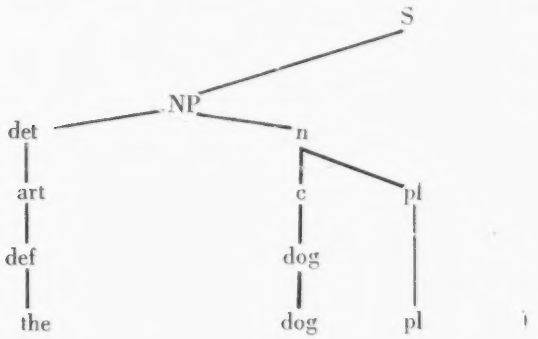
7. The student will display knowledge that a determiner may contain a pre-article as measured by his ability to use several pre-articles in original sentences.

8. The student will display knowledge that the noun phrase can be used in the verb phrase as measured by his ability to underline noun phrases in a position after the verb in a group of sentences in a selected passage of printed material.

9. The student will display knowledge that the noun phrase can function as subject, completer, or object of a preposition as measured by his ability

to underline each NP and label its function in a given set of sentences selected from printed material.

10. The student will demonstrate application of the choices relating to the components of the noun phrase (see the following chart) as measured by his ability to construct a partial branching tree diagram and produce a K-terminal string of a very simple sentence.
(e.g. The dogs bark.



PRONOUN CHART

	Subject	Object	Possessive	Replacive	Reflexive
Singular					
1st. p.	I	me	my	mine	myself
2nd. p.	you	you	your	yours	yourself
3rd. p.	he	him	his	his	himself
"	she	her	her	hers	herself
"	it	it	its	its	itself
Plural					
1st. p.	we	us	our	ours	ourselves
2nd. p.	you	you	your	yours	yourselves
3rd. p.	they	them	their	theirs	themselves

PHRASE STRUCTURE RULES

NP → { personal pronoun | Proper Noun | indefinite pronoun | det + noun }

det → { article | number | possessive | quantifier | demonstrative }

art → { definite | indefinite }

def → the

nondef → { a (an) | some | null (∅) }

n → { count (+ plural) | noncount }

SYNTAX

VERB PHRASE

1. The student will demonstrate knowledge of the components of the VP as measured by his ability to write sentences containing these components and label them verb, completer, and optional adverb. (See objective 2 in Sentence Patterns.)

2. Given a list of sentences containing one-word verbs, the student will display knowledge that auxiliary is an essential element of every VP and always designates tense, either past or present, as measured by his ability to write morphemic strings for the sentences and identify the auxiliary.

   (e.g. He was here. (He + aux + BE + here)
   (He + past + BE + here)

   Harry calls often. (Harry + aux + call + often)
   (Harry + present + call + often)

   See objective 26 which deals with the process by which the tense morpheme is placed in natural order in a sentence.)

3. The student will display knowledge of the VP as either BE + Completer or verbal as measured by his ability to label correctly these two structures in a given set of sentences. (See following chart.)

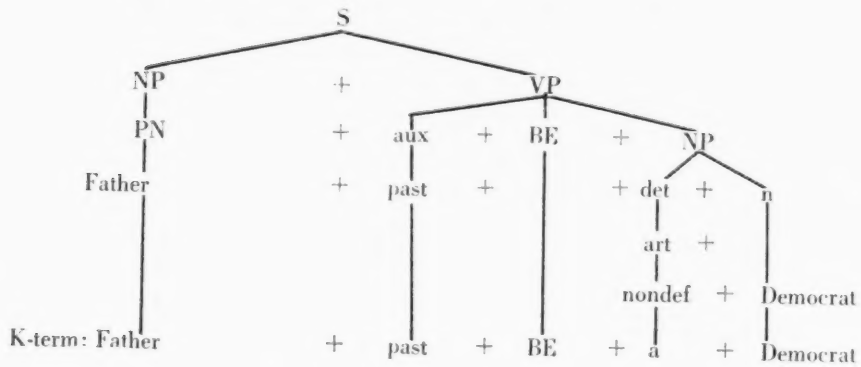
4. The student will display knowledge of the forms of BE (determined by the subject NP) as measured by his ability to write sentences containing the eight forms of BE. (See objective 10 in Sentence Patterns.)

5. The student will display knowledge of the choices for the essential completer of BE as measured by his ability to write kernel sentences containing each element which can be used as a completer, NP Adj, Adv-p. (See objective 12 in Sentence Patterns.)

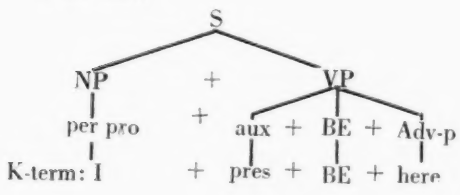
6. The student will demonstrate comprehension of linguistic choices in the use of a personal pronoun as a completer for BE as measured by his keeping a log of written and oral occurrences of either I/me, he/him, she/her, we/us, following BE.

7. The student will demonstrate application of the choices relating to the components of the VP containing BE as measured by his ability to construct a tree diagram and produce a K-terminal string of a very simple sentence. (See following chart.)

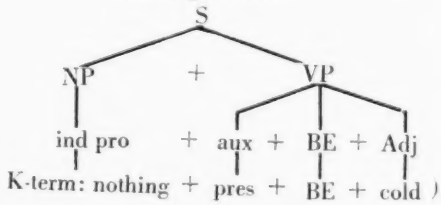
(e.g. Father was a Democrat.



I am here.



Nothing is cold.



)

8. The student will display knowledge of the present tense forms of verbals (determined by the subject NP) as measured by his ability to apply the correct inflection (∅ or -s) to each verbal in a list of sentences containing one-word verbals.

   (e.g. I see the clock. He sees the wall.)

9. The student will display knowledge of the past and participle forms of verbals as measured by his ability to supply the past and participle forms to a list of present form verbals.

(e.g. present	—	past	—	participle
jump		jumped		jumped
swim		swam		swum
leave		left		left
sit		sat		sat
hold		held		held
fall		fell		fallen)

10. The student will display comprehension of the verb transitive as measured by his ability to compose sentences following the pattern NP + V_T + NP.

(e.g. The man drove the car. See objectives 7, 9, & 15 in Sentence Patterns.)

11. The student will display knowledge that the V_T + NP verbal can be changed into the passive form as measured by his ability to use the completer as the subject, add BE + participle, and add "by" before the former subject.

(e.g. The man drove the car. The car was driven by the man. See objective 6 in Sentence Patterns and objective 12 in Syntax: Single-Base Transformations.)

12. Given a list of sentences, the student will display comprehension of the verb intransitive as measured by his ability to correctly identify those which follow the pattern NP + V_I + $\emptyset$. (See objectives 7, 8, & 15 in Sentence Patterns.)

13. Given a list of teacher-made sentences, the student will show comprehension of V_s (seem, smell, look, taste, look. . . .) and V_b (become. remain. . .) as linking verbs as measured by his ability to show the relationships of the completer to the subject.

(e.g. The flowers smell sweet. "Sweet" describes "flowers."

V_b

My friend became ill. "Ill" describes "friend."

V_b

He remained a soldier. "Soldier" renames "He."

See objectives 13 & 14 in Sentence Patterns.)

14. The student will show comprehension that V_b ("become" and "remain") is the only linking verb that will take an NP-completer (Remember, BE is *not* considered a linking verb) as measured by his ability to identify and label the completer in a list of sentences containing linking verbs.

(Note: All linking verbs are classified as V_s and take only Adj-completers except "become" and "remain" which are classified as V_b because they can take NP-completers.)

15. The student will display knowledge of the difference in V_{mid} and V_T as measured by his attempt to change the verbs to passive in a given list of sentences. (Note: The change to passive will apply to V_T + NP *only*.

$$V_T \quad + \quad NP$$

e.g. The student completed the assignment.
The assignment was completed by the student.

$$V_{mid} + \quad NP$$

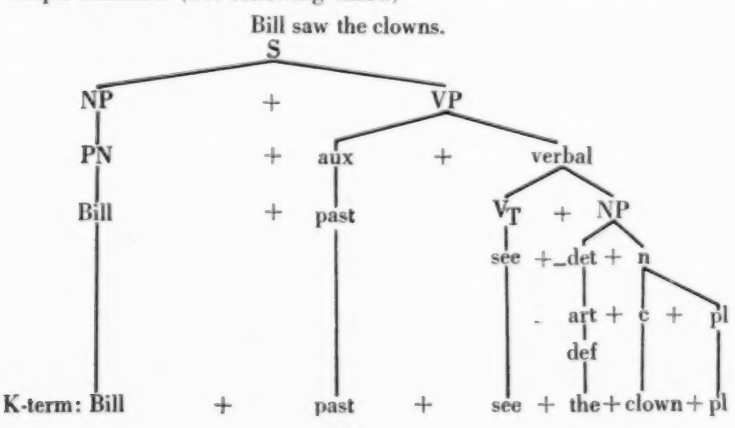
The bat cost five dollars.
Five dollars was cost by the bat. Ungrammatical

See objective 12 in Syntax: Single-base Transformations.)

16. The student will display knowledge that when the completer of a V_T is a personal pronoun, a phonological rule changing the pronoun to object form is obligatory, as measured by his ability to construct sentences using the various object inflections.

17. The student will display comprehension of verbals as measured by his ability to write sentences containing each of the five types of verbals V_I, V_T, V_s, V_b, V_{mid}. (See following chart.)

18. The student will demonstrate application of the choices relating to the components of the VP containing a verbal as measured by his ability to construct a tree diagram and produce a K-terminal string of a very simple sentence. (See following chart.)



19. The student will demonstrate knowledge of the tense of the five modals as measured by his ability to identify and label pairs of modals as present and past.

(e.g.

present	past
can	could
will	would
shall	should
may	might
must	)

20. The student will display knowledge that a modal functions as an optional component of *aux* with the *base form* of a verb as measured by his ability to write a morphemic string and identify the modal as the "tense-carrier" in the VP.

(e.g. I can go. present + modal + go
I could go. past + modal + go

Note: The tense is not designated in the base form "go," but in the modal. See objective 2.)

21. The student will demonstrate knowledge that *have* + *participle* is another optional component of *aux* as measured by his ability to write a morphemic string, and identify present and past forms of "have" as the "tense-carrier" in the VP, and to recognize that this component always designates the participle form of a verb.

(e.g. I have gone. present + have + part + go
He has gone. present + have + part + go
Bill had gone. past + have + part + go.

Note: The tense is not designated in the base form "go" nor in "gone" but in the component "have." See objective 26 which deals with the process by which tense and participle morphemes are placed in natural order in a sentence.)

22. Given a list of sentences containing VP's with various components of aux, the student will display knowledge that the tense morpheme is always attached to the first component of aux as measured by his ability to write a morphemic string and identify as present or past the "tense-carrier" of the VP.

(e.g. I should eat. past + shall + eat
I have eaten. present + have + part + eat
I should have eaten. past + shall + have + part + eat

Note: The tense is not designated in the base form "eat," but in the first component: modal or "have.")

23. The student will demonstrate knowledge that *be + ing* is another component of aux as measured by his ability to write a morphemic string, identify the present and past forms of BE as the "tense-carrier" of the VP, and recognize that this component always designates the -ing form of a verb.

(e.g. I am going. — present + be + ing + go
He was going. — past + be + ing + go
You are going. — present + be + ing + go

Note: The tense is not designated in the base form "go," but in the first component in the aux.

See objective 26 which deals with the process by which the tense, participle and -ing morphemes are placed in natural order in a sentence.)

24. The student will display knowledge of the optional components in aux as measured by his ability to compose sentences, making choices from these elements or following teacher-devised formulas.

25. The student will demonstrate knowledge of the sequence of the optional components of aux as measured by his ability to write the complete formula.

(e.g. Aux. ⟶ tense + (modal) + (have + part) + (be + ing))

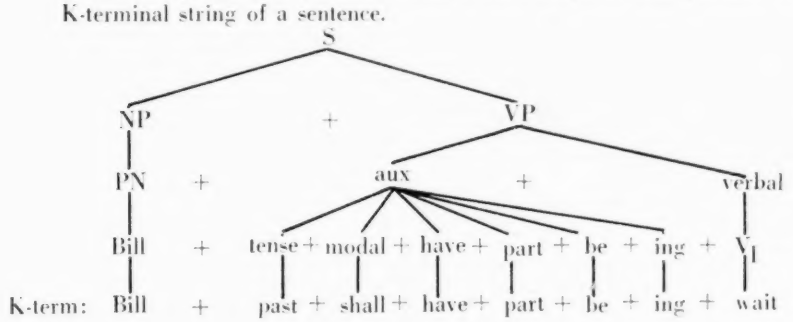
26. The student will display comprehension of the function of the T-affix to place the inflectional morphemes, *tense*, *part*, and *-ing*, in the natural order in a sentence as measured by his ability to write a morphemic string and move the inflectional morpheme to a position after the word to which it applies.

(e.g.
someone + past + laugh
T-affix: someone + laugh + past
Someone laughed.

He + pres + may + be + ing + sleep
T-affix: He + may + pres + be + sleep + ing
He may be sleeping.

Tom + past + shall + have + part + go
T-affix: Tom + shall + past + have + go + part
Tom should have gone.)

27. The student will demonstrate application of the choices relating to the components of the VP with an aux containing optional elements as measured by his ability to construct a tree diagram and produce a K-terminal string of a sentence.



28. Given a list of sentences, the student will demonstrate knowledge of the kinds of adverbs as measured by his ability to label the adverbs as to semantic function: manner, place, frequency, and time. (Note: Some adverbs seem to denote *condition* (or situation) and *purpose* (or intent).

(e.g. He slept in his clothes. (Adv. tells condition not manner.)
The gift is for Mary's birthday. (Adv. tells purpose.))

29. The student will demonstrate knowledge that adverbs *normally* follow a given order as measured by his ability to label a series of adverbs in a list of sentences and recognize the sequence in which they appear.

m p f t

(e.g. The student worked *diligently in the library every day last week.* Note: By applying a single-base transformation, some adverbs may be placed before the sentence or before the verb. See objective 13 in Syntax: Single-base Transformations.)

30. Given a list of sentences, the student will demonstrate knowledge that adverbs filling the fourth slot in a sentence are optional as measured by his ability to recognize and label the structures as grammatical or ungrammatical when the adverb is covered.

(e.g. 1. She took the test ~~today~~. (opt-adv) — grammatical

2. They are ~~in the library~~. (essential-adv) — ungrammatical

3. He walked ~~down the street~~. (opt-adv) — grammatical

4. I put the book ~~on the shelf~~. (essential-adv) — ungrammatical

Note: In sentence 2 the adv is essential completer for BE and fills the third slot.
In sentence 4 the adv is essential component of verb "put" which is never grammatical without an adv-p; therefore it does not fill the fourth slot.)

31. Given a list of sentences, the student will demonstrate knowledge that a *particle* can be an integral part of a verbal as measured by his ability to recognize the ungrammaticality of a structure when the particle is considered an adverb or a preposition of a phrase.

V_T + particle

(e.g. He *looked up* the telephone number.

"Up the telephone number" is semantically ungrammatical as a prepositional phrase.

V_T + particle

He *spoke out.*

"out" is semantically ungrammatical as an adv-p.

Note: Sentence patterns for this variation of verbals are:

NP + V_T + particle + NP

NP + V_I + particle + $\emptyset$)

32. Given a list of sentences, the student will demonstrate knowledge that an adv-p is an integral part of some verbals (those that denote "placing" of an object or of oneself) as measured by his ability to recognize the ungrammaticality of the remaining structure when the adv-p is covered.

(e.g. Mother put the dishes ~~in the cabinet~~. ungrammatical
He lay ~~on the couch~~. ungrammatical

Note: Since the adv-p functions like a particle, such sentences seem to follow the patterns: NP + V_T + adv-p + NP

NP + V_I + adv-p + $\emptyset$

V_T + adv-p

Mother *put in the cabinet* the dishes.

V_I + adv-p

He *lay on the couch.*)

33. Given a list of sentences, the student will demonstrate knowledge that a prepositional phrase with "to" or "for" can be an integral part of some verbals (those that denote "a service to or for") as measured by his ability to recognize the change of meaning of the remaining structure when the prepositional phrase is covered.

(e.g. I made a toy ~~for Mary~~. Meaning is changed.
V_T + p-ph
I *made for Mary* a toy.

I gave the gift to Mary. Meaning changed.
V_T + p-ph
I *gave t. Mary* the gift.

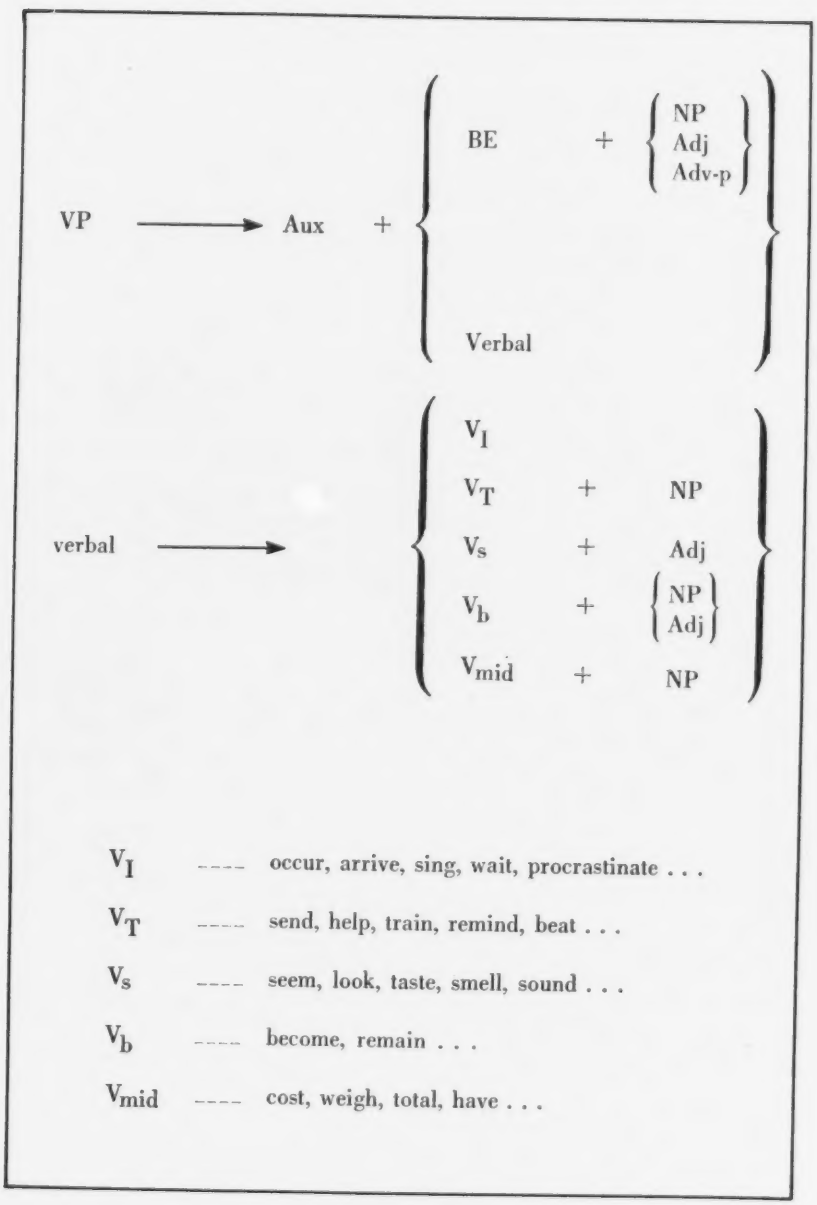
Note: Since the prepositional phrase functions like a particle, such sentences seem to follow the pattern, NP + V_T + p-ph + NP.)

Note: Some grammarians—Roberts, for example,—derive an *indirect object* from this structure by applying a single-base transformation to delete the preposition. (e.g. I gave ~~to~~ Mary the gift.)
Note: An alternate derivation of an indirect object may be explained by recognizing an adverb of purpose (or intent).

V_T	completer	adv-pur
I made	a toy	for Mary

Apply a single-base transformation to move the prepositional phrase to a position after the verb and delete the preposition.
I made a toy for Mary.
I made ~~for~~ Mary a toy.

CHART


VP → Aux + BE + NP / Adj / Adv-p
Verbal
verbal →
V_I
V_T + NP
V_s + Adj
V_b + NP / Adj
V_mid + NP
V_I ---- occur, arrive, sing, wait, procrastinate . . .
V_T ---- send, help, train, remind, beat . . .
V_s ---- seem, look, taste, smell, sound . . .
V_b ---- become, remain . . .
V_mid ---- cost, weigh, total, have . . .

SYNTAX

SINGLE-BASE TRANSFORMATIONS

1. The student will receive an awareness of the four ways sentences are transformed (by addition, substitution, rearrangement, and deletion) as measured by his participation in a teacher-led analysis of a given set of sentences.

   (e.g. He was here. (kernel sentence)
   He was not here. (addition)
   Who was here? (substitution)
   Was he here? (rearrangement)
   The apple was eaten by me. (deletion))

2. Given a set of sentences, the student will demonstrate knowledge that the single-base transformation involves only one kernel sentence as measured by his ability to write the kernel sentence contained in the transform.

3. The student will display comprehension of the two types of questions as measured by the ability to formulate questions which can be answered *yes* or *no* and questions which cannot be answered this way.

   (e.g. Did you go to the movie last night? What did you see last night?)

4. Given oral statements, the student will apply knowledge of the positional shifts in *T-yes/no* as measured by his ability to respond immediately with the rearranged sentence that asks a question.

   (e.g. They were late. Were they late?)

5. Given a set of teacher-designed sentences, the student will apply his knowledge of the T-yes/no as measured by his ability to write the morphemic string, to make the appropriate positional shift within the sentences, and to identify the elements involved in the shift (as tense-be, tense-modal, tense-have.)

   (e.g.
   He was here.
   he + past + be + here
   tense-be: past + be + he + here
   They should go.
   tense-modal: they + past + shall + go
   past + shall + they + go
   Jane had left early.
   tense-have: Jane + past + have + left + early
   past + have + Jane + left + early)

6. Given sentences containing verbals, the student will apply his knowledge of T-yes/no as measured by his ability to write the morphemic string,

make the positional shifts, and to supply the necessary word "do" to produce a grammatically correct sentence.

(e.g. He worked hard.
he + past + work + hard
past + he + work + hard
do + past + he + work + hard)

7. Given a list of sentences, the student will demonstrate application of *T-negative* as measured by his ability to insert the word "not" in the appropriate place within the sentences.

(e.g. if sentence contains be:	I am *not* here.
if sentence contains be, have or modal:	I was *not* leaving town.
	I could *not* leave town.
	I had *not* left town.
if sentence contains verbal only:	I did *not* stop at the house.)

8. The student will demonstrate application of the *T-wh adverbial** as measured by his ability to write a transformed sentence by applying T-yes/no to the morphemic string and T-do if necessary, and by substituting a wh-word for the adverb in the original sentence.

*Note: Adverbials include adverbs of time, place, manner, and frequency. The appropriate interrogative words which can be used to designate them are when, where, how, and how often.

(e.g.	He went to Washington.
break into morphemic string:	he + past + go + to Washington
apply T-yes/no:	past + he + go + to Washington
apply T-do:	do + past + he + go + to Washington
substitute wh-word for adverb in original sentence:	where + do + past + he + go)

9. The student will demonstrate application of *T-wh-NP* as measured by his ability to write a transformed sentence by applying T-yes/no to the morphemic string and T-do if necessary, and by substituting a wh-word for the NP in the original sentence.

(e.g.	Mary found the *book*.
break into morphemic string:	Mary + past + find + the + *book*
apply T-yes/no:	past + Mary + find + the + *book*
apply T-do:	do + past + Mary + find + the + *book*
substitute wh-word for NP in original sentence:	What + do + past + Mary + find)

10. Given a kernel sentence to which the *T-there* rule is applicable, the student will demonstrate application of the rule as measured by his ability to write a transformed sentence by applying T-yes/no to the morphemic string and adding "there" at the beginning of the sentence.

(e.g.	Some boys were in the room.
break into morphemic string:	some + boys + past + be + in the room
apply T-yes/no:	past + be + some + boys + in the room
add "there" at beginning of sentence:	there + past + be + some + boys + in the room)

11. The student will demonstrate knowledge of the *T-there* as measured by his ability to state the three conditions necessary before the "there" transform is applicable. (It applies if the subject is determiner plus a noun, the determiner contains a nondefinite article, the verb has a form of *be*, and the *be* is followed by an adverb of place.)

12. Given a sentence containing a V_T, the student will demonstrate application of the *T-passive* rule as measured by his ability to write a transformed sentence by rearranging the morphemic string by making NP2 the subject, adding be + part, and adding "by" in front of NP1.

		NP1 V_T NP2
(e.g.	Label:	Joe hit the ball.
	make NP2 the subject:	the ball
	add be + part:	the ball + be + part + hit
	add by + NP1:	the ball + be + part + hit + (by Joe)
	passive:	The ball was hit (by Joe).

Note: the *by + NP* can be omitted for euphony and economy of words.)

13. The student will demonstrate knowledge that the function of *T-adverb* is to move an adverb from its normal position in the sentence as measured by his ability to apply the rule to a series of sentences.

(e.g.	with *be*:	He was unhappy *often*.
		He was *often* unhappy.
	with verbal:	We came here *occasionally*.
		We *occasionally* came here.
		Occasionally we came here.

Note: This transformation is obligatory with the adverb *never*.

He is in the house *never*.
He is *never* in the house.)

SYNTAX

DOUBLE-BASE TRANSFORMATIONS

1. The student will demonstrate knowledge that "double-base" transforms consist of two or more kernel sentences combined into one sentence as measured by his ability to identify the kernel structures which make up the transforms in a series of sentences.

   (e.g. I read the book. (kernel sentence)
   The book is dull. (kernel sentence)
   The book that I read is dull. (Transform))

2. The student will display comprehension of the terms "insert" and "matrix" and "result" as measured by his ability to break down a result sentence into insert and matrix on a teacher designed study sheet or test.

   (e.g. Result: The book that I read is dull.
   Insert: I read the book.
   Matrix: The book is dull.)

3. The student will display comprehension of the elements necessary to the embedding process as measured by his ability to write a matrix and an insert sentence containing a common NP.

   (e.g. Insert: I read the book.
   NP
   Matrix: The book is dull.
   Result: The book that I read is dull.)

4. The student will display knowledge of the process of embedding by use of the *T-relative* rule as measured by his recognizing that the common NP in the insert must be replaced by a relative pronoun before the resulting relative clause is embedded in the matrix.

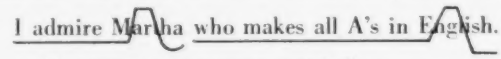
5. The student will demonstrate knowledge of *recursiveness* in a sentence as measured by his ability to apply the T-relative rule an indefinite number of times to obtain a complicated result sentence.

   (e.g. I know a man who invented a machine which makes a product that is very popular.
   Insert: A man invented a machine.
   T-rel: who invented a machine
   Matrix: I know a man.
   Result: I know a man who invented a machine.

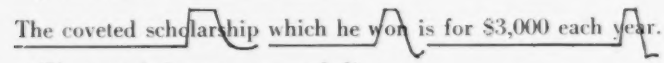
Insert:	The machine makes a product.
T-rel:	which makes a product
Matrix:	I know a man who invented a machine.
Result:	I know a man who invented a machine which makes a product.
Insert:	A product is very popular.
T-rel:	that is very popular
Matrix:	I know a man who invented a machine which makes a product.
Result:	I know a man who invented a machine which makes a product that is very popular.

(Note: The result sentence becomes the Matrix for the next transformed sentence. Clarity, not grammatical correctness, determines the number of times the rule can be applied.)

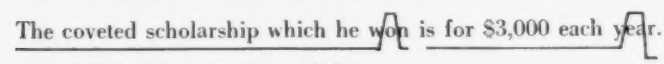
6. The student will display knowledge of restrictive and non-restrictive clauses as measured by his ability to distinguish each type in a series of sentences read with different intonation patterns by the teacher.

(e.g. 
I admire Martha who makes all A's in English.

(Non-restrictive-comma needed)


The coveted scholarship which he won is for $3,000 each year.

(Non-restrictive-comma needed)


The coveted scholarship which he won is for $3,000 each year.

(Restrictive-no comma needed)

7. The student will display knowledge of the process by which the *T-relative-deletion* rule results in an appositive as measured by his ability to write a transformed sentence by applying T-rel to the insert sentences containing BE + NP and then deleting the relative pronoun and BE, leaving a NP to be embedded in the matrix.

(e.g.	Insert:	Father was a Democrat.
	T-rel:	who was a Democrat
	T-rel-del:	a Democrat
	Matrix:	Father would not change his mind about politics.
	Result:	Father, a Democrat, would not change his mind about politics.)

8. The student will display knowledge of the process by which the T-relative-deletion rule results in an adjective as measured by his ability to

write a transformed sentence by applying T-rel to the insert sentence containing BE + Adj and then deleting the relative pronoun and BE, leaving an adjective to be embedded in the matrix.

(e.g. Insert: Gloria was beautiful but dumb.
T-rel: who was beautiful but dumb
T-rel-del: beautiful but dumb
Matrix: Gloria won the beauty contest.
Result: Gloria, beautiful but dumb, won the beauty contest.)

9. The student will display knowledge of the function of the *T-noun-modifier* rule to place an adjective before the noun it modifies as measured by his ability to apply the rule to a transformed sentence containing a single-word adjective modifier.

(e.g. Insert: The girl was pretty.
T-rel: who was pretty
T-rel-del: pretty
Matrix: The girl dates my brother.
Result: The girl pretty dates my brother.
T-n. mod: The pretty girl dates my brother.)

10. The student will display knowledge of the process by which the *T-relative-deletion* rule results in a *prepositional phrase adjective modifier* as measured by his ability to write a transformed sentence by applying T-rel to the insert sentence containing BE + Prepositional phrase (Adv-p) and then deleting the relative pronoun and BE, leaving a prepositional phrase to be embedded in the matrix.

(e.g. Insert: The children are in the pool.
T-rel: who are in the pool
T-rel-del: in the pool
Matrix: The children are our neighbors.
Result: The children in the pool are our neighbors.)

11. The student will display knowledge of the process by which the *T-relative-deletion* rule results in an -ing modifier as measured by his ability to write a transformed sentence by applying T-rel to the insert sentence containing BE + -ing + verb and then deleting the relative pronoun and BE, leaving an -ing modifier to be embedded in the matrix.

(e.g. Insert: The sink was leaking.
T-rel: which was leaking
T-rel-del: leaking
Matrix: The plumber fixed the sink.
Result: The plumber fixed the sink leaking.
T-n. mod.: The plumber fixed the leaking sink.)

12. The student will display knowledge of the process by which the *T-relative-deletion* rule results in a *participle modifier* as measured by his ability to write a transformed sentence by applying T-rel to the insert sentence containing a passive verb (Be + participle) and then deleting the relative pronoun and BE, leaving a participle (or participial phrase) to be embedded in the matrix.

(e.g. Insert: A mighty force split the rock.
T-passive: The rock was split by a mighty force.
T-rel: which was split by a mighty force
T-rel-del: split by a mighty force
Matrix: The rock revealed marine fossils.
Result: The rock, split by a mighty force, revealed marine fossils.)

13. The student will display knowledge of the function of the *T-relative-deletion ing* rule to produce an -ing modifier as measured by his ability to write a transformed sentence by applying the T-rel to the insert sentence containing a verbal and then deleting the relative pronoun and changing tense to base form (if necessary) and adding ing, leaving an -ing modifier to be embedded in the matrix.

(e.g. Insert: John knew the truth. (past + know)
T-rel: who knew the truth
T-rel-del-ing: knowing the truth
Matrix: John spoke out vehemently.
Result: John, knowing the truth, spoke out vehemently.)

14. The student will display knowledge of the function of the *T-sentence-modifier ing* rule to place a modifier at the beginning or at the end of a sentence as measured by his ability to apply the rule to a transformed sentence containing a movable modifier.
(e.g. Apply T-sentence modifier to the Result sentence above:

Result: John, knowing the truth, spoke out vehemently.
T-sent-mod: Knowing the truth, John spoke out vehemently.)

15. The student will demonstrate application of the *T-relative, adverb* as measured by his ability to write a transformed sentence by substituting the words "where" or "when" for the adverbs of place or time in the insert sentence and embedding the resulting clause in the matrix.

(e.g. Insert: He was born in the town.
T-rel-adv: where he was born
Matrix: The town is now famous.
Result: The town where he was born is now famous.)

16. The student will display knowledge of the function of the *T-relative-wh* rule to produce a *relative clause used as a NP* as measured by his ability to write a transformed sentence by applying the rule to substitute a wh-relative (pronoun or adverb) for some word (NP or adverb) in the insert sentence and embedding the resulting clause in the position of the indefinite "something" in the matrix.

(e.g. Insert: He left yesterday.
T-rel-wh: when he left
Matrix: *Something* is not known.
Result: When he left is not known.)

(Note: The matrix will always contain a "space holder" term to receive a NP clause.)

17. Given a list of sentences containing relative clauses, the student will display knowledge that a *relative* clause is always produced by *substitution* as measured by his ability to underline the clause, identify the insert sentence, and label both the relative and the word it replaces.

(e.g. The book that I read was dull.
Insert: I read the book.
"That" is the relative which replaces "the book.")

18. The student will display knowledge of the process by which the *T-subordinate* rule produces a *subordinate clause used as an NP* as measured by his ability to write a transformed sentence by adding "that" to the insert sentence and embedding the resulting clause in the position of the indefinite "something" in the matrix.

(e.g. Insert: I had the key.
T-sub: that I had the key
Matrix: He knew *something*.
Result: He knew that I had the key.)

(Note: The matrix will always contain a "space saver" term to receive a NP clause.)

19. The student will display knowledge of the process by which the *T-subordinate* rule produces a *subordinate clause used as a NP noun modifier* (*appositive*) as measured by his ability to write a transformed sentence by adding "that" to the insert sentence and embedding the resulting clause in the matrix after the noun it renames.

(e.g. Insert: Jack knew about the theft.
T-sub: that Jack knew about the theft
Matrix: The idea was absurd.
Result: The idea that Jack knew about the theft was absurd.)

(Note: A subordinate clause cannot function as a noun modifier like an adjective, only as an appositive; the subordinator is always "that.")

20. The student will display knowledge of the process by which the *T-subordinate* rule produces a *subordinate clause used as an adjective complement* as measured by his ability to write a transformed sentence by adding "that" to the insert sentence and embedding the resulting clause in the matrix after the adjective completer it complements.

(e.g. Insert: You will succeed.
T-sub: that you will succeed
Matrix: I am sure.
Result: I am sure that you will succeed.)

Note: The matrix must contain an adjective complement; the subordinator is always "that.")

21. The student will display knowledge of the process by which the *T-subordinate* rule produces a *subordinate clause as a sentence modifier* as measured by his ability to write a transformed sentence by adding a subordinator to the insert sentence and embedding the resulting clause at the beginning or at the end of the matrix.

(e.g. Insert: Armstrong walked on the moon.
T-sub: while Armstrong walked on the moon.
Matrix: The world watched.
Result: The world watched while Armstrong walked on the moon.)

22. Given sets of insert and matrix sentences, the student will display knowledge of the subordinators *used in modifier clauses* as measured by his ability to select the appropriate subordinator to show the intended relationship in each transformed sentence.

(e.g. Insert: Andy knew nothing about it.
Matrix: He didn't say anything.

Appropriate subordinators: "since" or "because"

Result: Since Andy knew nothing about it, he didn't say anything.
Result: Because Andy knew nothing about it, he didn't say anything.)

23. Given a list of sentences containing subordinate clauses, the student will display knowledge that a *subordinate* clause is always produced by

addition as measured by his ability to underline the clause, identify both the matrix and the insert sentences, and identify the subordinator as an added word only.

(e.g. He promised that he would finish the job.

Insert: He would finish the job.
Matrix: He promised *something*.
Result: He promised that he would finish the job.
"That" is the subordinator which is added; it does not substitute for any word in the insert; it serves no function within the insert sentence.)

24. Given a list of sentences containing relative clauses and subordinate clauses, the student will display knowledge that the difference in a *relative* and a *subordinate* clause is in inner structure (not in meaning or function) as measured by his ability to underline the clauses in each; identify in the insert sentence in each; and label each *substituted* relative and each *added* subordinator.

(e.g. The suggestion *that he made* was excellent.
Insert: He made the suggestion.
"That" is the relative which replaces "the suggestion."

The suggestion *that we should assume the cost* was grudgingly approved.
Insert: We should assume the cost.
"That" is the subordinator which is added; it does not substitute for any word in the insert; it serves no function within the insert sentence.)

25. The student will demonstrate application of punctuation rules relating to clauses as measured by his ability to punctuate correctly a given list of sentences containing relative clauses and subordinate clauses.

26. Given sets of base sentences, the student will display knowledge of the function of *T-conjunction* rule to combine base sentences as measured by his ability to select the appropriate conjunction to show the intended relationship in each transformed sentence.

(e.g. The sirens sounded.
People rushed into the streets.
T-conj: The sirens sounded and people rushed into the streets.)

27. The student will display knowledge of the function of the *T-conjunction-deletion* rule to effect euphony and economy as measured by his ability

to write a transformed sentence by deleting repeated elements in base sentences and combining the remaining elements with a conjunction.

(e.g. She carried sandwiches in a bag.
She carried some fruit in a bag.
T-conj-del: She carried sandwiches and some fruit in a bag.)

28. The student will demonstrate application of the *T-absolute rule* as measured by his ability to write a transformed sentence by removing auxiliary elements "modal," "BE" and "have" *or* by changing the verb tense to base form and adding -ing (if necessary) in the insert sentence and embedding the resulting nominative absolute at the beginning or at the end of the matrix.

(e.g. Insert: The rain had stopped.
T-abs: The rain have + ing stopped
Matrix: We planned our picnic.
Result: The rain having stopped, we planned our picnic.

Note: If the verbal in the insert ends in -ing, no addition is necessary, of course.)

29. The student will demonstrate application of the *T-possessive-ing* rule as measured by his ability to write a transformed sentence by substituting possessive form of the subject and -ing form of the verb in the insert and embedding the resulting -ing-NP in the position of the indefinite "something" in the matrix.

(e.g. Insert: I climb the trees in the park.
T-poss-ing: My climbing the trees in the park
Matrix: *Something* is forbidden.
Result: My climbing the trees in the park is forbidden.

Note: The matrix must contain a "space-saver" term to receive the -ing-NP.)

30. The student will display knowledge of the function of *T-possessive-ing-deletion* rule as measured by his deleting the possessive before -ing-NP in the transformed sentence.

(e.g. Apply T-poss-ing-del to Result sentence above:
Result: My climbing the trees in the park is forbidden.
T-poss-ing-del: Climbing the trees in the park is forbidden.

Note: Application of this rule is desirable if the acting agent, subject of the insert sentence, is either understood or is not significant.)

31. The student will demonstrate application of the *T-for . . . to* rule as measured by his ability to write a transformed sentence by substituting the object form of the subject (if necessary) and the present form of the verb in the insert and adding "for" and "to," and then embedding the resulting infinitive in the position of the indefinite "something" in the matrix.

(e.g. Insert: I won the prize.
T-for . . . to: for me to win the prize
Matrix: My hope was *something*.
Result: My hope was for me to win the prize.)

(Note: If the infinitive functions as an NP, subject or completer, the matrix must contain a "space-saver" term to receive the infinitive; if the infinitive functions as a modifier, no "space-saver" is needed.)

32. The student will display a knowledge of the function of the *T-for . . . to-deletion* rule as measured by his deleting the "for + NP" in a transformed sentence.

(e.g. Apply T-for . . . to-del to the Result sentence above:

Result: My hope was for me to win the prize.
T-for . . . to-del: My hope was to win the prize.)

(Note: Application of this rule is desirable if the acting agent (subject of the insert sentence) is either understood or is not significant.)

Note: The *T-in order . . . to* rule is a variant of *T-for . . . to*; the difference is that the resulting infinitive is never a NP, but functions as a sentence modifier; therefore, no "space-saver" is used in the matrix.

33. Given a set of two parallel sentences containing a common adjective or adverb, the student will display knowledge of the function of the *T-comparative* rule to combine base sentences as measured by his ability to write a transformed sentence by adding "-er" to the repeated adjective or adverb in the second sentence; combining the resulting sentences with "than"; and deleting any repeated element necessary.

(e.g. Sugar is sweet.
Honey is sweet.
T-Comp: Honey is sweeter than sugar is sweet.
Obligatory deletion-"sweet": Honey is sweeter than sugar is.
Optional deletion-"is": Honey is sweeter than sugar.)

34. Given a set of two parallel sentences containing a common NP, the student will display knowledge of the function of a variant form of the

T-comparative rule to combine base sentences as measured by his ability to write a transformed sentence by adding "more" (or "more of a") before the repeated NP in the second sentence; combining the resulting sentences with "than"; and deleting any repeated element necessary.

(e.g. I have money.
Mary has money.
T-comp: Mary has more money than I have money.
Obligatory deletion-"money": Mary has more money than I have.
Optional deletion-"have": Mary has more money than I.)

35. Given a set of two parallel sentences containing a common adjective, the student will display knowledge of the function of the *T-superlative* rule to combine base sentences as measured by his ability to write a transformed sentence by adding "the" and "-est" to the repeated adjective in the second sentence; linking the resulting sentences with "of"; and deleting all repeated elements necessary.

(e.g. All of them were wise.
Albert was wise.
T-sup: Albert was the wisest of all of them were wise.
Obligatory deletion "were wise": Albert was the wisest of all of them.)

SEMANTICS

1. The student will demonstrate knowledge that communicating meaning involves not only words but also intonation as measured by his ability to assign various meanings to the same sentence, by reading it using different intonation patterns. (e.g. STOP THE CAR: as it would be spoken in the following situations: I want to watch the sunset. I just saw an old friend on the street. A train is coming.)

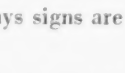
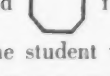
2. The student will demonstrate knowledge that body movement communicates meaning as measured by his ability to interpret meaning conveyed by pantomime or dramatization in role playing by his peer group.

3. The student will display knowledge that gestures can play at least five kinds of roles in determining meaning as measured by his ability to use gestures to inform, to direct, to show togetherness, to make a bargain, to express feelings. (e.g. to point, to applaud, to shake hands, to shrug, etc.)

4. The student will display knowledge that meaning is related to "doing" as measured by his ability to respond and elicit response to requests, commands, exclamation, questions, etc.

5. The student will demonstrate knowledge that a word may have different meanings in different contexts as measured by his ability to compose sentences in which a given word is used with a variety of meanings. (e.g. *Set* the table. I have a *set* of dishes. The sun *set*. The concrete *set*.)

6. The student will demonstrate application of the use of verbal context clues to determine meaning as measured by his ability to define correctly a given set of words as used within a series of sentences. (Each night the *vixen* robbed the henhouse, and each morning the *she fox* returned to her den.)

7. The student will demonstrate knowledge that communication is effective only when public conventions (arbitrarily agreed-upon meaning) are observed as measured by his predicting the response in a given situation when generally understood directional symbols are changed to an arbitrary meaning. (e.g. Traffic lights are changed to red for "caution" and yellow for "go." Highways signs are changed to  for "stop" and  for "yield.")

8. The student will demonstrate knowledge that word meanings undergo change as measured by his ability to give examples of words that have

become more general or more specific in meaning. (e.g. knave; archaic —a male servant, modern; an unprincipled or crafty man.)

9. The student will demonstrate knowledge that word meanings change in status (respectability) as measured by his ability to give examples of words that have been elevated in acceptability and words that have acquired a pejorative quality. (e.g. "OK" and "blurb" were once slang and are now accepted. "Wench" and "knave" were in Anglo-Saxon times terms meaning "girl" and "boy"; today both words are pejorative.)

10. The student will demonstrate knowledge that words acquire new or additional meanings as measured by his ability to identify words that have undergone sudden change or additions in meanings. (e.g. satellite, heart transplant, and bamboo curtain)

11. The student will display knowledge of the misleading use of language as measured by his ability to identify vagueness, equivocation (shifting meaning of a term during a discourse), "either — or" blunders, and ambiguity in the language of advertisements, TV commercials, or political propaganda.

12. The student will display comprehension of the use of language to report events, make inferences, and formulate judgments as measured by his ability to locate and label examples of each in current magazines and newspapers.

13. The student will display knowledge of connotation and denotation as measured by his ability to contrast mental associations connected with particular words and dictionary definitions of the same words. (e.g. slender — skinny, plump — obese, radical — liberal)

14. The student will display knowledge of the various uses of language as measured by his ability to determine the specific language use in a series of sentences on a teacher-designed test. (examples of uses of language: Informative, Directive, Cohesive, Contractive, Expressive, Imaginative)

15. The student will demonstrate knowledge that language uses may be combined in the same passage as measured by his ability to identify two or more uses in a list of teacher-designed examples. (e.g. Let's all join the Red Cross today. This sample sentence is openly contractive and subtly directive.)

16. The student will recognize euphemisms (an inoffensive term for one offensively explicit) in the language as measured by his ability to identify and define the euphemisms contained within a given list of words

or phrases. (e.g. Sanitary engineer for garbage man; senior citizen for older person)

17. The student will display knowledge of homophones and homographs as measured by his ability to identify examples of each on a teacher-designed test.
(e.g.
Homophones: The sky is blue. He blew the horn. Homographs: The bow of ribbon. Bow to the King.)

18. The student will display knowledge of the complexity, flexibility, and subtlety of language as measured by teacher observation of his ability to use the language with increased skill and confidence in his speaking and writing.

OBJECTIVES IN LITERATURE

The objectives in literature adhere to two basic purposes. First, the student is helped to read a piece of literature "in-depth"—that is, to bring to bear all he has learned to language, critical approaches, literary insights, and stylistic techniques to get at the meaning of the work. Second, the student will become more sensitive and perceptive through his association with literature and will experience the "capacity of literature to permeate thought and emotion."[1] As much as possible, he will use his literary experiences in formulating a satisfying personal philosophy of life.

The objectives have been grouped under the following headings: children's literature, the short story, the novel, poetry, drama, the essay, and critical approaches to literature. Because a critical approach may be used with several genres, these objectives have been grouped into a separate section. The teacher may use these as he needs them in teaching a specific genre.

Thrall and Hibbard's *Handbook to Literature* and Guerin's *Handbook of Critical Approaches to Literature* have been used as source material of literary and critical terms in the objectives. A teacher will profit from using these books in conjunction with the objectives. Another book which would be helpful is A. F. Scott's *Current Literary Terms* (New York, 1967).

The terminology in the *Nebraska Curriculum*[2] provided the basis for many of the instructional and measurement variables in the objectives for children's literature. The teacher would probably find it helpful to use this material in conjunction with these objectives.

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1 Walter Loban, et al, *Teaching Language and Literature* (New York, 1969), p. 439.

2 Literature units incorporating language, composition, and other language arts skills are available for each grade level from the University of Nebraska Press, Lincoln, Nebraska. Those books pertaining to each elementary grade level cost $1.25. Write the University Press for prices of secondary units.

CHILDREN'S LITERATURE

Literary Structure and Form

1. The student will display knowledge of the plot pattern (structural motif) of a small person's journey from home to isolation-away-from-home as measured by his ability to name a story that has this pattern.
2. The student will display knowledge of the plot pattern (structural motif) of a small person's or a hero's journey from home to a confrontation with a monster as measured by his ability to write a story containing this plot pattern.
3. The student will display knowledge of the plot pattern (structural motif) of a helpless figure's rescue from a harsh home and the miraculous creation of a secure home as measured by his ability to dramatize a comparable situation.
4. The student will display knowledge of the plot pattern (structural motif) of a conflict between a wise beast and a foolish beast as measured by his illustrating a story with this plot pattern and/or working out a dialogue to be used with stick or hand puppets.
5. The student will display comprehension of the four plot patterns as measured by his ability to predict the outcome of a story once he has heard part of it.
6. The student will analyze the plot of a given story as measured by his ability to write a description of the plot in terms of who acted, what action was taken, and the result of this behavior.
7. The student will display comprehension of the form of a story (literary structure) as measured by his ability to divide the story into introduction, problem, episodes, solution.
8. The student will respond to stories built upon the same plot pattern (structural motif) as measured by his willingness to discuss likenesses and/or differences in the reaction of characters to the same situation.
9. The student will display comprehension of the fact that cyclical patterns (life-death cycle, seasonal changes in nature, etc.) are devices used by literary artists as measured by his ability to identify the cycle used in developing the theme of a story. (e.g. life-death cycle in *Charlotte's Web*; changing seasons in *The Little Island*)
10. The student will respond positively to the author's manipulation of a standard literary form for purposes of satire and/or parody as meas-

ured by his willingness to discuss specific examples in a story and or to discuss with his classmates the characteristics of the story. (e.g. *Ferdinand the Bull*, by Munro Leaf)

11. The student will display comprehension of the main idea of selected stories as measured by his ability to match specific titles to paragraphs which contain important ideas or concepts from the story.

12. The student will demonstrate application of the principles of sequential organization as measured by his ability to arrange in logical order the events in a given group of familiar pictures.

13. The student will demonstrate application of the principles of sequential organization as measured by his ability to arrange short paragraphs in logical story order.

14. The student will analyze the sequential events of a story as measured by his ability to discuss orally the sequence of events.

15. The student will receive an awareness of setting as measured by his comparing the setting of a story to his community.

16. The student will evaluate the relationship of setting to meaning as measured by his ability to explain why an author gives details of a setting.

17. The student will display comprehension of the format of a page as measured by his ability to interpret the meaning communicated by design independent of the printed story.

18. The student will respond to illustrations as measured by his interpretation of illustrations and their contribution to the story.

19. The student will evaluate illustrative content as measured by his ability to "picture read" to establish relationships of meaning.

20. The student will display comprehension of illustrative content as measured by his ability to give a title which is appropriate to the illustration.

21. The student will evaluate the effectiveness of word descriptions as measured by his ability to draw a picture based on a word description.

22. The student will respond to mood or tone as measured by his recognition and discussion of words, phrases, etc., that convey various connotations in a story. (e.g. religious, personal, linguistic, racial, universal, etc.)

23. The student will display comprehension of the term onomatopoeia as measured by his ability to use words which in their pronunciation suggest their meaning. (e.g. hiss, slam, buzz, whirr, sizzle)

24. The student will demonstrate application of rhythmic patterns of language (melody is a matter of rhythm as well as intonation) as measured by his ability to "sound out" cadence by replacing the syllables with "duhs."

25. The student will display comprehension of the repetitive elements of a story as measured by his ability to select examples of repetitive words and or situations in a story.

26. The student will display comprehension of sensory images as measured by his ability to identify the senses appealed to in a given set of pictures.

27. The student will display knowledge of comparison as a structural device in literature as measured by his ability to describe characteristics which are alike in two or more short animal stories he has read.

28. The student will demonstrate application of the principles of comparison and contrast as measured by his ability to apply these principles to a story about life in the city and a story about life in the country.

29. The student will display comprehension of personification as measured by his ability to recognize that good is usually depicted as being beautiful, while evil is portrayed as ugly.

30. The student will display knowledge of animal characterizations (personification) as measured by his recognizing as fantasy those actions which are unrealistic for animals to perform.

31. The student will respond to the symbolism or personification in animal characters as measured by his willingness to write a story in which the characters display human behavior or stand for abstract ideas.

32. The student will display comprehension of one way of indicating personification as measured by his ability to recognize the author's technique of capitalizing inanimate objects used as story characters.

33. The student will respond to the characters of a story as measured by his willingness to compare them to himself (likenesses and differences).

34. The student will display comprehension that "monsters" may be natural disasters (snow, drought, water, desert, etc.) as measured by his ability

to locate stories containing such "monsters." (e.g. *Little House on the Prairie*)

35. The student will respond to point of view as it relates to meaning as measured by his willingness to speculate on why the author chose to write the story in a particular person. (e.g. 1st. person, 3rd. person, omniscient)

36. The student will receive an awareness of the changes in a particular character as measured by his willingness to discuss the different emotional attitudes that the character displays as the story progresses.

37. The student will display knowledge of the persuasive technique of exaggeration as measured by his ability to write a paragraph applying this technique.

38. The student will display comprehension of the differences between fanciful elements and real elements as measured by his ability to separate the real from the fanciful in stories.

39. The student will display comprehension of foreign terms found in literature as measured by his ability to predict meanings and verify them from context clues.

Folk Tales

40. The student will display knowledge of the origin of folk tales as measured by his writing a short paper on the subject using an outside source.

41. The student will display knowledge of the obvious simple morals in folk tales as measured by his ability to identify the morals of several tales.

42. The student will display comprehension that the morals of the more complex folk tales are based on abstract ideas as measured by his ability to identify the moral of a tale and explain the abstract idea upon which it is based.

43. The student will display comprehension of the term "flat character" as measured by his ability to explain the characteristics of a "flat character." (e.g. "Flat characters" have no family, no past, no inner selves: are coldly impersonal.)

44. The student will respond to geographical influences on stories and dialects as measured by his willingness to explain how the geography of a region affected the author's handling of setting, plot, and characters.

45. The student will display knowledge of the structure of the folk tale as measured by his identification of the introduction, development, and climax of a given folk tale.

46. The student will receive an awareness of the folklore of his community as a rich cultural heritage as measured by his willingness to report the results of personal interviews with local citizens.

47. The student will respond to the repetition of words and/or situations as a characteristic of folk tales as measured by his willingness to write an original folk tale containing repetitive elements.

48. The student will display knowledge of the human traits displayed by animals and/or inanimate objects in a folk tale as measured by his participation in a class discussion of folk tale characters.

49. The student will display knowledge of the characteristics of the folk tale as measured by his ability to identify the elements in a folk tale read orally to the class.

Adventure Stories

(Note: Adventure stories lay the foundation for future study of the epic.)

50. The student will display knowledge that the adventure story is a narrative with a plot which contains three elements as measured by his ability to identify suspense, action, and conflict in a given story.

51. The student will give an analysis of the two types of adventure stories as measured by his ability to classify several adventure stories as either fanciful or realistic.

52. The student will display comprehension of the hero figure as the central character in an adventure story as measured by his ability to write an original story containing a hero figure as the central character.

53. The student will respond positively to adventure stories as measured by the satisfaction exhibited in writing an original story portraying himself as the central character.

Fanciful Tales

54. The student will display comprehension that fanciful elements develop out of real elements as measured by his ability to separate the real from the fanciful in a fanciful tale, and to show the relationship that exists between them.

55. The student will display comprehension of repetition as a characteristic

of fanciful tales as measured by his ability to identify the repetitive elements.

56. The student will respond to the animal characterization in a fanciful tale as measured by his willingness to participate in a dramatization of a fanciful tale selected by the class.

57. The student will respond to the imaginative qualities of fanciful tales as measured by his willingness to act as his favorite animal character(s) in a classroom "circus."

58. The student will respond to the fanciful tale as it pictures a child's view of the world as measured by his pleasure in reading or telling a fanciful tale.

59. The student will receive an awareness of science fiction as a modern fanciful tale as measured by his willingness to discuss the fanciful elements in science fiction.

60. The student will display comprehension of the more complex techniques used in some fanciful tales as measured by his ability to identify examples of satire and/or symbolism in a given literary selection.

Animal Stories

61. The student will display knowledge that in one kind (type) of animal story the animals are treated realistically (where animals behave as animals) as measured by his ability to find, read, and share a story of this type.

62. The student will display comprehension of the second "kind" (type) of animal story as measured by his ability to select stories in which animals assume human characteristics (capable of thought, emotion, speech, and actions, that mirror human behavior).

63. The student will display comprehension that in both "kinds" (types) of animal stories the central characters are animals as measured by his ability to make illustrations distinguishing one type from the other.

64. The student will receive an awareness of the nature of animal stories as measured by his willingness to write a story which exemplifies one of the two "kinds" (types).

65. The student will respond to animal stories as a source of pleasure as measured by his willingness to select other animal stories for his leisure reading.

Myths

66. The student will display comprehension of myths as measured by his ability to discuss the principal themes with which mythical stories are usually concerned. (e.g. creation of earth, peoples, creatures; origin of social and religious customs)

67. The student will display knowledge of the origin of myths as measured by his ability to write a definitive paragraph about myths.

68. The student will display knowledge of the myths as stories used by people of primitive cultures to explain their ideas about deities, the origin of the world they live in, and the workings of nature as measured by his ability to participate in a panel discussion.

69. The student will receive an awareness of the significance of myths of different cultures as measured by his recognition of the definite similarities.

Fables

70. The student will display comprehension that the fable is universally short and narrative in form as measured by his examination of a number of fables originating in different countries.

71. After reading a number of fables appropriate to his level, the student will display knowledge of fables as measured by his ability to list characteristics common to fables.

72. The student will display knowledge that characters in fables are usually animals or inanimate objects (but sometimes human beings) as measured by his ability to make a picture collection of fable characters.

73. The student will display knowledge of the simplicity of the fable as measured by his ability to summarize the simple plot and to state the moral lesson.

74. The student will display knowledge of the moral lesson to be learned from a fable as measured by his ability to state the moral.

75. The student will respond to a known moral lesson as measured by his willingness to incorporate that lesson into an original fable.

Stories of Other Lands and People

76. The student will respond to stories of other lands and people as measured by his recognition that these stories express the universality of the experiences or feelings of children.

77. The student will respond to the significance and value of other lands, cultures, and social problems (both political and historical) as measured by his willingness to participate in a discussion of several stories of other lands and people.

Biography

78. The student will display comprehension that biography is the story of a person's life usually told in a chronological narrative pattern as measured by his ability to tell why several selections are biographical.

79. The student will respond to the accuracy and the authenticity of a biographical selection as measured by his ability to confirm details through the use of standard reference material.

80. The student will respond to the relationship between the story and historical events as measured by his willingness to position the central character accurately on a time line that illustrates this particular period in history.

81. The student will display knowledge of the differences between a biography and an autobiography as measured by his ability to identify selected books as biographical or autobiographical.

82. The student will respond to the personal appeal of an autobiography as measured by his willingness to write his own.

Historical Fiction

83. The student will analyze a given piece of historical fiction as measured by his ability to classify the details of the content as historically accurate or as fictional.

84. The student will respond to the characteristics of historical fiction as measured by his willingness to participate in a discussion of the life and thought of the historical period as portrayed in a given selection.

85. The student will respond to historical fiction as a form of entertainment as measured by his willingness to select other historical fiction stories for leisure reading.

Poetry

86. The student will display comprehension of lyric poetry as that which expresses the poet's thoughts, feelings, or mood (poetry that could be set to music) as measured by his ability to identify a lyric poem.

87. The student will respond to lyric poetry as measured by his willingness to select a lyric poem to share with the class.

88. The student will display comprehension of narrative poetry as non-dramatic poems which tell stories (epic, ballad, metrical romance, etc.) as measured by his ability to summarize the story in a paragraph.

89. The student will respond to narrative poetry as measured by his willingness to select a narrative poem to share with the class.

90. The student will display comprehension of dramatic poetry (poetry that is meant to be acted) as measured by his ability to identify a dramatic poem.

91. The student will respond to dramatic poetry as measured by his willingness to dramatize a piece of dramatic poetry.

92. The student will display comprehension that poetry may be divided into three categories as measured by his ability to label selections as lyric, narrative, or dramatic.

    NOTE TO THE TEACHER: Almost all the poetry appropriate for children falls into lyric and narrative categories.

93. The student will display a value for poetry as measured by his desire to discuss the ideas he has gained from his study of poetry.

94. The student will display comprehension that the denotative meaning of a word is its dictionary meaning as measured by his ability to give several examples of the denotative use of words. (e.g. red—denotes simply the familiar color red)

95. The student will display comprehension that the connotative meaning of a word is its implied meaning as measured by his ability to give several examples of the connotative meanings of words. (e.g. red—connotes "blood," "revolution," "danger," "anger," etc.)

NOTE: The two preceeding examples demonstrate the flexibility of our language.

96. The student will respond to the sensory images in poetry as measured by his willingness to chart words appealing to the five senses.

97. The student will respond to the overall mood (the prevailing emotion) of a poem as measured by his creative interpretation of that mood or emotion. (e.g. painting, sketch, diorama, rhythm music, etc.)

98. The student will respond to the mood changes within a poem as measured by his participation in a discussion of where the mood changes and what the changes are. (e.g. sad to gay, serious to humorous, etc.)

99. The student will display knowledge of the use of figurative language (simile, metaphor, personification, etc.) as measured by his ability to create examples of figurative language in a group activity.

100. The student will respond to an awareness of the aesthetic qualities in poetry as measured by his willingness to select poems to read independently or to share with the class.

101. The student will receive an awareness of what the poet is saying in a poem (the poem is the vehicle of the poet) as measured by his ability to discuss orally the units of meaning within a given poem.

102. The student will receive an awareness of the accuracy and the economy of the language used in poetry as measured by his discussion of the word choices in several selections.

103. The student will display comprehension of onomatopoeia as measured by his ability to contribute to a class collection of onomatopoetic words.

104. The student will display comprehension of alliteration as measured by his ability to identify examples in selected poems and to use alliteration in a limerick.

105. The student will display knowledge of simile as measured by his ability to write a simile which clarifies what he sees, feels, or perceives.

106. The student will display comprehension of simile as measured by his ability to recognize similes in poetry read orally (line by line) by the teacher.

107. The student will respond to the rhythm of a poem as measured by his ability to set the poem to music.

108. The student will display comprehension of rhythm and meter as measured by his ability to "sound out" a poem by replacing the syllables with "duhs" or by clapping out the rhythm.

109. The student will respond to poetry as literature that deals with all aspects of life (man's relationship with himself, with other men, with the supernatural, or with nature) as measured by his willingness to arrange on a bulletin board a class collection of poems exemplifying these aspects.

NOTE: All students should not be expected to respond positively to all poems.

ESSAYS

1. The student will demonstrate comprehension of the literary qualities of the formal essay as measured by his ability to identify and illustrate with examples the qualities which make an essay formal. (e.g. sobriety, seriousness of purpose, dignity, logical organization, length)

2. The student will respond to a formal essay as measured by his willingness to discuss the characteristics and literary qualities which he has found in an essay.

3. The student will display comprehension of the literary qualities of the informal essay as measured by his ability to identify and illustrate with examples those qualities which make an essay informal. (e.g. self-revelation, individual tastes and experiences, confidential manner, humor, graceful style, rambling structure, unconventionality, or novelty of theme, freshness of form)

4. The student will respond to the organization of the informal essay as measured by his willingness to write an essay which displays the literary characteristics of the informal essay.

5. The student will display comprehension of the key idea in an essay as measured by his ability to select a sentence in the essay which sums up the author's main idea or to write such a sentence.

6. The student will respond to the key idea in an essay as a truism (a statement of obvious truth) as measured by his willingness to point out current or historical incidents which illustrate the key idea.

7. The student will respond to the key ideas of two essays with opposing views as measured by his willingness to give specific examples in defending the idea in *one* of the essays.

8. The student will respond to the key idea in an essay as measured by his use of the idea in writing a theme.

9. The student will display comprehension of the relationship of style to meaning in a particular essay (selected by the teacher or student) as measured by his ability to explain how the author's specific choice of vocabulary, syntax, and tone contribute to the central idea.

10. The student will respond to the style of an essay as measured by teacher-observation of the student's appreciation for verbal surprises, subtle satire, ingenious wit and possible truth of a selected essay. (e.g. This can be an article from a magazine — *Harper's, New Yorker,* etc.)

11. The student will demonstrate application of his knowledge of characteristics of essays as measured by his ability to point out the essay qualities of selected articles in newspapers and/or magazines.

12. The student will display comprehension of the logical organization, brevity and clarity of formal essays as measured by his handling of essay questions on examinations.

SHORT STORY

The Nature of the Short Story

1. The student will display knowledge of the characteristics of the short story genre as measured by his ability to write a definition of the short story, including each characteristic in his definition. (Note: The features which *usually* characterize the short story include (1) a single predominating fictional incident, (2) a single predominating character (the protagonist), (3) compression, (4) organization, (5) unity of impression.)
2. The student will display comprehension of the social, historical, and/or biographical occurrences affecting the work of a particular author as measured by his ability to show how selected short stories reflect these occurrences. (e.g. "Two Soldiers" by Faulkner reflects historical occurrences; "The Split Cherry Tree" by Jesse Stuart reflects biographical occurrences. "The Luck of Roaring Camp" by Bret Harte reflects social, historical, and biographical occurrences.)

Setting

3. The student will display knowledge of setting (time and place) of a story as measured by his ability to identify the aspects of the setting through such clues as dated events, place names, vocabulary, dialect, customs, occupations, daily manner of living, etc.
4. Given a short story containing concrete details of setting, the student will display knowledge of the function of setting as measured by his ability to determine whether the setting creates an effect, delineates character, develops the plot, and/or explicates the theme.
5. The student will respond to the quality and appropriateness of details of setting as measured by his willingness to discuss the mood or atmosphere created by the setting.

Point of View

6. The student will display comprehension that point of view is the personal focus from which a narrative is told as measured by his ability to explain the relationship of the narrator to the action of the story. (e.g. The story may be told by omniscient narrator, third person narrator (limited omniscience), first person — leading character (protagonist), or first person — secondary character.)
7. Given several carefully selected paragraphs, the student will display comprehension of point of view as measured by his ability to identify the point of view of each selection.

8. The student will display comprehension of mode of narration as measured by his ability to establish the technical point of view, the character of the narrator, his relationship to the event, his attitude toward it and toward the "listener," and the attitude of the author if it differs from that of the narrator.

9. The student will display comprehension of the character of the narrator as measured by his ability to answer such questions as: What sort of person is the narrator? How perceptive or reliable is he? What is his purpose in telling the story? Is his expressed purpose the same or different from his real purpose? What clues do we have as to his real purpose? How are these clues revealed?

Character Development

10. The student will display knowledge of the way(s) an author delineates character as measured by his ability to select appropriate descriptive sketches, thoughts, speech, and actions of a particular character in a given story.

11. In a selected short story, the student will display comprehension of a static character (one who changes little, if at all) as measured by his ability to identify the character who is revealed by but not influenced by the action.

12. In a selected short story, the student will display comprehension of a dynamic character (one who is modified by the experience through which he passes) as measured by his ability to explain the changes the character undergoes.

13. The student will analyze the character of the protagonist of a short story by his ability to identify specific traits and illustrate each by references to the story. (Note: This analysis can also be applied to other characters.)

14. The student will analyze the set of values of the chief character (s) as measured by his ability to explain his basic motivations (i.e. self-glorification, self-comfort, "higher things of life" (Super-ego), uncontrollable passion, (Id), etc.)

15. The student will respond to a character in a story as measured by his willingness to defend or indict the character and to support his position by specific references in the story.

Plot Structure

16. The student will display comprehension of the plot of a short story as

measured by his ability to explain how the author planned the action of the story, how the incidents are related, and how one force acts upon another to produce conflict.

17. The student will display knowledge of conflict as measured by his ability to identify the conflict(s) as (1) man against man, (2) man against society, (3) man against his physical environment, (4) man against fate, (5) man against himself (inner conflict), or (6) a combination of these conflicts.

18. The student will display comprehension of the plot structure of a particular short story as measured by his ability to classify events in the story as belonging to the introduction, complication, climax, resolution, or conclusion.

19. The student will display comprehension of the use of conflict to build suspense as measured by his ability to draw and label a graph showing the sequential rising and falling of action culminating in the climax.

20. The student will display comprehension of the use of plot for the development of character(s), single effect, and or theme as measured by his ability to explain its relationship to each of these elements.

Style and Tone

21. The student will display comprehension of the relationship of style and tone to the "unity" of a short story as measured by his ability to explain how the author's choice and arrangement of words, and his attitudes toward the subject and toward the audience all contribute to the unity of impression of a short story.

22. The student will analyze the style (the author's choice and arrangement of words) of a particular short story as measured by his ability to discuss the author's vocabulary, length and complexity of sentences and paragraphs, use of images, symbols, figurative language, etc.

23. The student will respond to the style of a particular author as measured by his willingness to read additional works and discuss the author's style qualities. (Note: Better students could be asked to "layer" (by Christensen's method in *Notes Toward A New Rhetoric*) sentences and paragraphs to show density and texture of style.)

24. The student will display comprehension of symbolism in a short story as measured by his ability to explain the symbolic qualities of characters, objects, actions, etc. (e.g. "Garden" symbolizes paradise, innocence.)

25. The student will display comprehension of "local color" as a stylistic quality of particular authors as measured by his ability to explain how

the author reproduces in several stories the everyday manner of life and thought within a particular region. (i.e. Bret Harte—the early West; Jesse Stuart — Kentucky mountain area; John Steinbeck — Southern California)

26. The student will display comprehension of difficult tone qualities as measured by his ability to read aloud with appropriate intonation passages containing irony, satire, parody, caricature, paradox.

27. The student will respond to tone as measured by his willingness to discuss denotations, connotations, images, etc., that reveal tone.

28. The student will display comprehension of irony as measured by his ability to explain the double meaning of selected passages and to read such passages with appropriate intonation. (Note: Irony in short stories may be classed as "verbal" or "situation.")

29. The student will display knowledge of foreshadowing as a stylistic device as measured by his ability to identify words, phrases, or passages which suggest or indicate events which occur at a later point in the story.

30. The student will display knowledge of flashback as a stylistic device as measured by his ability to identify an incident that has already occurred at a time prior to the beginning of the story and to determine its significance in a particular story.

31. The student will display knowledge of "surprise ending" as a stylistic device as measured by his ability to identify stories which end contrary to the outcome expected from the clues within the story.
(e.g. Stories by O'Henry and H. H. Munro)

Theme

32. The student will demonstrate comprehension of theme as a central or dominant idea in a short story as measured by his ability to write a declarative sentence which states a theme that can be substantiated from evidence in the work.

33. The student will display comprehension of the relationship of setting, characterization, and or plot to the theme as measured by his ability to determine the extent to which these serve as devices to convey theme.

34. The student will respond positively to the theme of several short stories as measured by his willingness to select and read additional stories containing similiar theme.

35. **The student will display knowledge that the construction of the short story demands that every detail be calculated to establish a central pattern of meaning as measured by his ability to show how each element in the short story relates to the meaning.**

NOVEL

The Nature of the Novel

1. The student will receive an awareness of the early development of the novel as measured by his willingness to participate in a class discussion which will culminate in his choosing for a short paper a particular phase of the history of the novel.

2. The student will display knowledge of the characteristics of the novel as measured by his ability to write a definition of the novel, including each characteristic in his definition. (Note: The features which usually characterize the novel include extended length, several fully developed characters, complicated fictional prose narrative, and complex plot (s).)

3. The student will receive an awareness that the novel, more than any other genre, can reflect a set of attitudes regarding history, society, and general culture as measured by his willingness to discuss the characteristics of the novel which make this reflection possible.

4. The student will display knowledge of the biographical background of the author as measured by his ability to discuss the details of the author's life that are pertinent to a particular novel.

5. As various types of the novel are presented (picaresque, historical, manners, etc.) the student will demonstrate knowledge of their distinctive features as measured by his ability to classify a novel as one of these types.

6. The student will respond to the historical novel as measured by his willingness to show how the author has used the forces of history to provide a vehicle for plot lines of the novel (e.g. *Tale of Two Cities* and *Gone with the Wind*) (Note: Similar objectives could be written for other types of novels.)

Setting

7. The student will display comprehension of the significance of setting (time and place) as measured by his ability to determine the extent to which the setting affects the motivations, decisions, aspirations, and attitudes of specific characters in the novel.

8. The student will display comprehension of local color, or regionalism, as measured by his ability to find passages in which the setting is used to present the manners, customs, cultural values, etc. of a locality or region.

9. The student will receive an awareness of single, multiple, or shifting settings as measured by his ability to recognize the change in setting and state the writer's purpose for the shift. (Note: usually for parrallelism or contrast)

10. The student will display comprehension of a novel based on a study of environment as measured by his ability to explain how setting is a dominant element.

Point of View

11. The student will display comprehension that point of view is the personal focus from which a narrative is told as measured by his ability to explain the relationship of the narrator to the action of the story. (e.g. The story may be told by omniscient narrator, third person narrator (limited omniscience), first person — protagonist, or first person — secondary character.)

    See also objectives 8 and 9 in Short Story.

12. The student will display comprehension of the significant function of point of view as measured by his ability to identify the point of view in a particular novel and to explain how the choice of point of view aided the writer to achieve a particular effect.

Character Development

13. The student will display knowledge of the fundamental methods of character delineation as measured by his ability to show how these methods were used in the development of a specific character in the novel. (Note: These methods are direct comment of the author, recording of the character's thoughts, speech, and actions, and the reactions of other characters to him.)

14. The student will display comprehension of static and dynamic characters as measured by his ability to distinguish between a character who changes little in the course of the novel and one who develops or changes as a result of the actions of the plot.

15. The student will analyze a character in a particular novel as measured by his ability to identify the forces motivating the character. (i.e. to differentiate between status-seekers and those with sounder values, between impulsive and deeply committed personalities)

16. The student will respond to the plausibility of characterization within a novel as measured by his willingness to participate in a discussion of the credibility of the actions and reactions of the characters. (e.g. Is each character true to life? Do people really act this way?)

17. The student will display comprehension of the different roles of minor characters as measured by his ability to explain their function (narrator, comic relief, foil of protagonist, commentator, part of subplot, etc.) in relation to the major characters and to the plot development.

18. The student will display comprehension of character portrayal as measured by his ability to record on tape, to role-play, or to present dramatically an expressive reading of a passage of dialogue which clearly reveals the character.

19. The student will respond to the values of courage, justice, integrity, self-control, etc., as measured by his willingness to analyze these qualities relating his personal self to the hero of a novel.

Plot Structure

20. The student will display comprehension of conflict as an element of plot as measured by his ability to identify the elements of conflict in a particular novel. (e.g. Conflicts may include man against man, man against society, man against environment, man against fate, man against himself (inner conflict), or a combination of these.)

21. The student will display knowledge of simple chronological development in a selected novel as measured by his ability to recall the most important action in the story and to relate the specific events that led up to it.

22. The student will display knowledge of subplots in a novel as measured by his ability to draw a chart showing the relationship of the minor plot elements to the main story.

23. The student will display knowledge of chance as a plot element as measured by his ability to recognize the operation of chance as an influence on the happenings in a novel.

24. The student will display knowledge of quality of character of an individual as a plot element as measured by his ability to recognize the strength or weakness of character as an influence on the happenings in a novel.

25. Given a selected novel, the student will display knowledge of contrivance as a plot element as measured by his ability to explain the scheme, plan, or trick used by the author in developing the plot.

26. The student will display knowledge of the climax as measured by his ability to recognize the turning point (climax) that starts the chain of events that culminates in the final solution (denouement).

27. The student will respond to the effect of the author's handling of elements of plot as measured by his willingness to participate voluntarily in discussions of plot development in self-chosen novels.

Style and Tone

28. The student will receive an awareness of the elements of style (the author's choice and arrangements of words) as measured by his willingness to discuss how the ideas expressed are related to the author's choice of vocabulary, sentence length and complexity, use of images, symbols, and figurative language.

29. The student will display knowledge of the writer's use of foreshadowing as measured by his ability to recognize direct statements or dialogue which suggest or indicate events which occur at a later point in the story.

30. The student will display comprehension of the author's use of flashback (presentation of scenes or incidents that occur prior to the beginning of the narrative) as measured by his ability to determine the author's purpose in using this device.

31. The student will receive an awareness that the author's choice of characters affects the style as measured by his ability to discuss the appropriateness of the idiolect of a given character (including both vocabulary and sentence structure). (e.g. Scout in *To Kill a Mockingbird* or Piggy in *Lord of the Flies*)

32. The student will display knowledge of tone and how it is achieved as measured by his ability to describe the attitude of the writer (e.g. formal, informal, intimate, solemn, ironic, sarcastic, humorous, playful, etc.) toward his subject matter or audience and to identify the means by which tone is revealed (contrast of diction, light-heartedness, fondness, horror, sympathy, etc.).

33. The student will display knowledge of shifts in tone as measured by his ability to explain the writer's purpose in changing the tone.

34. The student will display comprehension of satire as measured by his ability to select passages in which human follies and vices are ridiculed (generally with the intention of reform) and discuss the quality of the satire. (e.g. Satire may be religious, political, social, personal, and the tone may be gentle, sharp, pointed, bitter, etc.)

35. The student will display comprehension of verbal irony as measured by his ability to read a selected passage aloud with proper intonation to depict the double meaning.

36. The student will display comprehension of dramatic irony as measured by his ability to see and explain the discrepancy between appearance and reality that the character does not see.

37. The student will display comprehension of irony of situation as measured by his ability to pinpoint the moment of recognition when the discrepancy between appearance and reality was no longer hidden from him and to explain how the outcome, though unforeseen, was inherent in the logic of the novel.

38. Given a passage from a novel, the student will demonstrate knowledge of imagery as measured by his ability to identify words that make mental pictures and to identify the sense(s) to which the image(s) appeals.

39. Given a passage containing imagery, the student will respond to the emotive power of imagery as measured by his willingness to give his personal reaction (i.e. how or what he feels as a result of reading the passage).

40. The student will demonstrate knowledge of imagery as measured by his ability to locate images and explain the meaning they suggest.

41. The student will display comprehension of symbolism (an image, character, object, etc., that evokes a meaning beyond the literal level of the story) as measured by his ability to identify symbols and explain the extended meaning achieved by their use. (e.g. Often a stump of a tree symbolizes death, a youth stands for innocence, a witch represents evil.)

42. The student will display comprehension of allusion as measured by his ability to identify the source of references and explain how it contributes additional meaning or ideas.

43. The student will analyze the meaning of a difficult passage of a novel as measured by his ability to "layer" the sentences and paragraphs (by Christensen's method in *Notes Toward a New Rhetoric*).

Theme

44. The student will display comprehension of theme (central or underlying idea) of the novel as measured by his ability to state the theme in a declarative sentence and to support it by references to passages from the text.

45. The student will display comprehension of the theme of a novel as measured by his ability to determine the author's purpose. (e.g. What is the author trying to tell the reader? What is the author's conviction about life and people? What response does he hope to effect?)

46. The student will receive an awareness that theme is an implied statement of broad human values as measured by his willingness to consider the varying interpretations of his peers in a class discussion.

47. The student will respond to the sociological novel (e.g. *Babbitt* by Lewis or *Cry the Beloved Country* by Paton) as measured by his willingness to discuss his personal reaction to and involvement in the social problems dealt with in the novel. (i.e. poverty, unemployment, overpopulation, old age, handicapped, status of minority groups, etc.)

48. The student will be able to build a personal value system from the study of the sociological novel (e.g. *The Outsiders* by Hinton, *Mr. and Mrs. BoJo Jones* by Head and *Intruder in the Dust* by Faulkner, etc.) as measured by his willingness to defend a tentative resolution of conflicting values related to social problems teen-agers face today. (i.e. moral vs. immoral, compromise vs. integrity, technological advance vs. religion, etc.)

49. The student will respond to concepts, events, and people of many periods of literary history as measured by his willingness to discuss the relevance of his literary heritage to himself and/or his present social environment.

50. The student will respond to the study of the novel as measured by his personal interest in building a home library and/or maintaining notebooks and/or scrapbooks on contemporary book reviews and authors.

51. The student will respond to an in-depth study of the novel as measured by his willingness to participate in school programs related to literature. (i.e. dramatization, literary magazine, character portrayal, writing condensations, writing book reviews for the school paper, etc.)

POETRY

The Nature of Poetry

1. The student will display knowledge of the three main types of poetry (narrative, dramatic, and lyric) as measured by his ability to identify specific poems as one of the three types.

2. The student will display comprehension of the thematic and structural characteristics of a particular poetic form* as measured by his ability to state the theme of a particular poem and identify the characteristics unique to this verse form.

   *Note: This objective could be written for all types of poetry, including epic, ballad, sonnet, elegy, ode, dramatic monologue, pastoral, metrical tale, limerick, haiku, cinquain, etc.

3. The student will receive an awareness of the poetic characteristics in a particular poem as measured by his recognition of such elements as figurative language, meter, sound patterns, etc.

4. The student will respond to a particular poem as measured by his willingness to express his ideas concerning its meaning in a class discussion of the poem.

5. Given a poem, the student will display comprehension of its literal meaning as measured by his ability to paraphrase its content.

6. The student will display comprehension of the meaning of a particular poem, as measured by his ability to read the poem orally, with appropriate attention to tone, rhythm, pattern, rhyme scheme, diction, intonation, etc.

7. The student will respond to the oral reading of poetry as measured by his desire to give an interpretive reading of a poem with appropriate attention to tone, rhythm, pattern, rhyme scheme, etc.

8. The student will display comprehension of the poet's use of language and its relationship to meaning as measured by his ability to explain why a poet used a particular metaphor, rhythm, syntactical arrangement, etc., within a given poem.

Tone and Diction

9. Given a poem the student will display comprehension of the poet's attitude toward his subject and toward his audience as measured by his ability to explain the poet's use of tone. (The student should determine

whether the poet's tone is humorous, ironic, philosophical, condemning, ecstatic, playful, etc.)

10. Given a poem, the student will analyze its tone as measured by his ability to pinpoint specific lines or stanzas where change can be noted.

11. The student will analyze changes in tone within a given poem as measured by his ability to select images and identify sounds and/or rhythm variations which reflect the shift in tone.

12. The student will attend to the poet's tone in a particular poem as measured by his awareness of the words and devices used to convey attitudes toward the subject and toward the audience.

13. The student will display comprehension of the poet's use of diction (selective use of language) within a given poem as measured by his ability to explain the effect achieved by using certain words in a particular context and the poet's reason for wanting this effect.

14. The student will display knowledge of diction (selective use of language) in poetry as measured by his ability to describe the connotative value of certain key words and explain the effect of these words upon the meaning of the poem.

15. The student will attend to the poet's use of diction within a given poem as measured by his awareness of the effect achieved by using certain words in a particular context and the poet's reason for wanting this effect.

Sound, Rhythm, and Meter

16. The student will display knowledge of the function of sound in poetry as measured by his ability to identify patterns of rhyme and devices such as *alliteration, assonance,* and *onomatopoeia* in a poem and assess their contributions to its meaning.

17. The student will receive an awareness of sound in poetry as measured by his recognition of patterns of rhyme and devices such as *alliteration, assonance,* and *onomatopeia* within a poem.

18. The student will analyze the function of rhythmical pattern(s) of a poem as measured by his ability to identify the dominant meter and variations of the meter and to explain the effect of that meter on the meaning of the poem.

19. The student will display comprehension of syntax and rhythm in poetry as measured by his ability to give appropriate answers to such questions as "what kind of sentence is the speaker using here?" and "what does he gain by this construction?"

20. The student will receive an awareness of the difference between "cadence" and "rhythm" in poetry as measured by his recognition of the two in selected poems read by the teacher.

21. The student will display knowledge of blank verse as measured by his ability to identify examples of blank verse and explain how they illustrate the characteristics of this verse form.

22. The student will display knowledge of rhyme as measured by his ability to define and give examples of such terms as *end rhyme, internal rhyme, beginning rhyme, masculine rhyme, feminine rhyme, triple rhyme,* and *covert rhyme.*

Figurative Language

23. The student will display comprehension of the use of figurative language within a poem as measured by his ability to identify images, similes, metaphors, and symbols, and explain their relationship to the meaning of the poem.

24. The student will respond to the poet's use of figurative language as measured by his willingness to discuss the use of symbols, images, similes, and metaphors in a group of poems.

25. The student will display knowledge of the function of imagery as measured by his ability to select images from a poem and explain their relationship to the meaning of the poem.

26. The student will respond to the images within a given poem as measured by his willingness to discuss the sensory perception conveyed by the images and explain how it illustrates an idea or feeling.

27. The student will display comprehension of similes and metaphors as measured by his ability to explain the relationship that exists between the two things being compared.

28. The student will display comprehension of symbols in poetry as measured by his ability to discover, through clues in the poem, what the symbol represents.

29. The student will display comprehension of images, similes, metaphors, and symbols as measured by this ability to explain what effect they have on the meaning of a particular poem.

30. Given a poem not previously discussed, the student will display comprehension of the figures of speech within it as measured by his ability to select from the poem examples of such things as *analogy, apostrophe,*

hyperbole, metaphor, irony, metonymy, personification, simile, and *synecdoche.*

31. The student will receive an awareness of theme in poetry as measured by his recognition of the central idea or message in a poem.

32. The student will respond to similar themes in poetry as measured by his desire to discuss variations in the themes of a selected group of poems.

33. The student will display comprehension of recurrent themes (e.g. love, death, courage, friendship, nature) in poetry as measured by his ability to explain similarities and differences in a group of poems dealing with the same theme.

The Poet and His Poetry

34. The student will respond to the poetry of a particular poet as measured by his desire to read and study additional poems by the same poet. (e.g. After a study of "The Death of the Hired Man" the student will want to read other poems by Frost.)

35. The student will evaluate the work of a particular poet as measured by his ability to analyze the poet's style, identify his characteristic concerns, and describe the cultural influences on his work.

Characterization in Poetry

36. Given a poem in which a character is created, the student will analyze the character as measured by his ability to identify specific traits, tell what method was used to reveal them, and explain what caused the character to think or act as he did in the poem.

37. The student will respond positively to characterization in poetry as measured by his desire to read and/or study additional poems containing characters. (e.g. Having studied "My Last Duchess," the student expresses a desire to read other dramatic monologues by Browning.)

Theme in Poetry

38. Given a group of thematically similar poems, the student will display comprehension of their meaning as measured by his ability to explain the similarities and differences in the attitudes and values within each poem.

39. The student will display comprehension of theme in a given poem as measured by his ability to write in his own words the central idea of the poem and to explain how the poetic devices used by the poet help to establish the theme.

Values in Poetry

40. The student will display comprehension of the set of values presented in a poem as measured by teacher observation of his ability to compare his own set of values with those in the poem.

41. The student will respond to the set of values within a particular poem as measured by his willingness to discuss the values and compare them with his own.

Analysis and Evaluation of Poetry

42. Given a poem, the student will analyze it as measured by his ability to distinguish between central and supporting ideas in the poem and to explain the relationship of such elements as rhythm, tone, diction, etc., to the meaning.

43. The student will evaluate a poem as measured by his ability to answer such questions as the following:
    (1) Are word choices, images, figures of speech fresh and consistent?
    (2) Is there a unity between form and content?
    (3) Does the poem avoid sentimentality, triteness, and unnecessary rhetoric?

Appreciation for Poetry

44. The student will respond to poetry as measured by his willingness to discuss the pleasures and values to be derived from it.

45. The student will respond to poetry as measured by his willingness to discuss the ideas he has gained from reading selected poems.

46. The student will respond to the aesthetic nature of poetry as measured by his desire to discuss how the poetic qualities of a group of poems affected him.

47. The student will respond to the poetry of other cultures (e.g. Japanese Haiku) as measured by his desire to read and discuss poems and poets from other lands or societies.

DRAMA

The Nature of Drama

1. The student will demonstrate knowledge of drama as a distinct literary art form as measured by his ability to identify the unique structure that distinguishes it from all other genres. (e.g. It portrays life and character through the use of dialogue rather than through narrative and exposition.)

2. The student will respond to "drama" and the "mass media" as measured by his willingness to discuss (1) differences in dramatic technique as presented in each medium, (2) adjustments necessary to present a given play in a different medium, (3) differences in audience participation in each medium (e.g. Radio—sound only; Stage, TV, and Movie—sight and sound in action with nonverbal resources of costuming, visual setting, etc.; Reading a Play—imaginative re-creation only, through the use of dialogue and stage directions).

3. The student will display knowledge of the historical development of drama as measured by a written report on one or more phases of its development and growth. (e.g. Greek tragedy and/or comedy; morality, miracle, mystery plays; Elizabethan tragedy and/or comedy)

4. The student will demonstrate knowledge of the function of stage directions in the script of a play as measured by a definitive statement of their purpose. (e.g. Since there is no intrusion of author for either exposition or description, the stage directions are narrative and expository in nature, helping the reader to fill in necessary information about time, place, setting, character, etc.)

5. The student will demonstrate knowledge of the conventions of drama as measured by his ability to identify these conventions and explain what purpose the author achieved by their use. (e.g. flashback, soliloquy, aside, fade-in, fade-out, and other devices which the audience accepts as real although they know them to be false. These devices often serve a narrative purpose by giving necessary information and additional insight.)

6. The student will display knowledge of the relationship between the structure (overall design) of the play and the time limits set by its performance as measured by his explanation of their relationship in an oral or written statement. (Note: Unlike the novel the play does not give the "whole" story from beginning to end; rather, it often starts at moments of high tension and conflict. This limits the number of

characters, number of incidents, and number of details that can be handled in the dialogue.)

Tragedy

7. The student will demonstrate knowledge of the dramatic processes associated with tragedy as measured by his explanation of these processes as they relate to subject, character, tone, conflict, resolution, and audience involvement.

   Example:

   The choice of subject: issues are grave and compelling problems
   The characters: usually persons of significance*
   The tone: serious and dignified
   The forces in conflict: implacable forces which threaten destruction
   The resolution: defeat of the hero (Defeat may be external, internal, or both.)

   The audience involvement: The observer is compelled to identify with characters, especially the hero, sharing their suffering and fear. (A conscious or unconscious sharing in the tragic nature of human existence and the nobility of the human spirit in facing it)

   *The significance of the tragic hero is determined by the concept of "significance" that is held by that age.

8. The student will demonstrate knowledge of the nature of the hero of tragedy, usually referred to as the protagonist, by identifying the unalterable commitment which compels the hero to a given course of action and the "flaw" in his character that leads inevitably to his downfall.

9. The student will demonstrate knowledge that the hero of any period of history is determined by the concepts and values of that culture as measured by his ability to compare a hero of Greek tragedy with a hero of Elizabethan tragedy.

10. The student will demonstrate knowledge of the term "catharsis" as measured by his ability to write a definitive statement of its function.

    (Note: See Thrall and Hibbard's *Handbook*.)

11. As the other subdivisions of tragedy are presented, the student will display knowledge of their distinctive features as measured by his ability to identify the characteristics which separate one from another. (e.g. tragi-comedy*, historical, problem plays)

*Tragi-comedy is sometimes classified with tragedy, sometimes with comedy.

Comedy

12. The student will demonstrate knowledge of the dramatic processes associated with comedy as measured by his explanation of these processes as they relate to the subject, the tone, the conflict, the resolution, and the audience involvement—traditionally inseparable from the play.

    Example:

    The choice of subject: The issues usually deal with the irrationalities of the individual man and/or society.

    The characters: The levels in society may vary somewhat since the characters are largely representative of the incongruities in man's nature.

    The nature of conflict: The forces do not threaten destruction, usually are not grave in nature.

    The tone: Man's passing difficulties are treated with a sense of humor, sometimes ironically, sometimes playfully.

    The resolution: The problems are resolved without permanent injury.

    The audience involvement: The observer (reader) watches with detached amusement, although it may be "corrective" amusement.

13. As each of the other subdivisions of comedy is presented, the student will demonstrate knowledge of its distinctive features as measured by his ability to identify the characteristics which separate one from another. (e.g. comedy of intrigue, manner, humor, situation)

Setting

14. The student will demonstrate knowledge that setting conveys fact and/or feeling as measured by his ability to explain how the setting functions in a particular play.

    Note: The various functions of setting are listed below:

    1. *To establish mood or tone*
       e.g. a barren region—desolation and loneliness
       a battlefield—external and internal turmoil

    2. *To delineate character*
       e.g. A character undergoes change in adjusting to (or rejecting) the values of his environment or adjusting to physical features of his

environment. A character's position is supported by the details in the setting.

3. *To develop plot*
   e.g. The physical environment becomes in effect a character that the hero must overcome. It may serve as a foil for events—violence in a peaceful setting or vice-versa.

4. *To explicate theme*
   e.g. Setting is in contrast to or in support of aspirations of the characters.

5. *To interact with plot, character and theme*
   e.g. Single or multiple settings weave in and out to support or contrast events.

15. After reading or studying passages describing setting, the student will respond to the passages as measured by his willingness to discuss the feelings evoked by choice of setting and the relationship it bears to the atmosphere of the play.

Plot

16. The student will display knowledge that conflict originates in the human mind or emotions as measured by his ability to identify the ideas, motives, or emotions that trigger the conflict.

17. The student will demonstrate knowledge of the initial stages of plot development as measured by his ability to identify the incidents that set the conflict in motion.

18. The student will display knowledge of the conflict in a particular play as measured by his ability to identify the forces in conflict and to state the nature of the conflict. (Ex. man against man, man against himself, man against nature, man against the supernatural, or a combination of these)

19. The student will demonstrate his comprehension of narrative devices in plot development as measured by his ability to select the character(s) in the story who supplies the narrative which moves the play from person to person and/or from place to place.

20. The student will demonstrate his knowledge of technical climax in plot development as measured by his ability to identify that point at which something must happen to reverse the action.

21. The student will demonstrate knowledge of denouement in plot development by identifying the point at which the denouement becomes operative in the overall structure of the play.

22. The student will display comprehension of the sequence of action in the play as measured by his ability to summarize the events of each act.

23. The student will display comprehension of the purpose of key scenes as measured by his ability to state the author's reason for including these scenes in the play.

24. The student will demonstrate knowledge of plot development as measured by his ability to analyze the plot and compare or contrast its development with the plot development in a play previously read.

25. The student will demonstrate comprehension of plot as measured by his ability to construct a graph showing the divisions of the plot and place the events in position on the graph.

26. The student will demonstrate his knowledge of subplot as measured by his ability to show how subplots function to contrast or mirror the main plot.

Point of View

27. The student will display knowledge of dramatic point of view as measured by his ability to explain his role as an observer in relation to the action of the play. (e.g. The absence of intrusion by the author leaves the observer to see multiple points of view, each character acting and interacting from his own limitation of knowledge and particular bias, generating parallels and contrasts that move the play.)

Character Development

28. The student will display knowledge of characterization in drama as measured by his ability to select passages in which the character reveals himself through what he says and what he does. (Note: Some critics feel these methods are the only valid criteria for judging character.)

29. The student will demonstrate knowledge of the technique of character development as measured by his ability to select a passage in which the comments of other characters support, contrast, or add another dimension to the total impression of a given character.

30. The student will demonstrate knowledge of characterization in drama as measured by his ability to relate costuming to personality. (e.g. Costumes often reveal the social level, personal taste, or the mood of the characters in the play.)

31. The student will demonstrate knowledge of the role of minor characters as measured by his ability to analyze a passage involving a minor

character and to describe his role. (e.g. narrator, comic relief, foil, commentator, etc.)

32. The student will demonstrate comprehension of character development as measured by his ability to write a short analysis explaining how a character is created in a particular play.

33. The student will respond to the dynamic nature of a character as measured by his willingness to point out instances which substantiate and modify his personality. (e.g. Virtue is qualified; flaws are revealed; conflicting traits are at war.)

34. The student will demonstrate knowledge of the function of action and interaction among characters as measured by his ability to explain how one character influences another.

35. The student will respond to a character in a play as measured by his willingness to dramatize a passage that portrays a character whom he admires.

36. The student will demonstrate knowledge of the technique of character development as measured by his ability to trace the growth or deterioration of a given character under the stress of the actions and to support the answer with references from the text.

37. The student will display knowledge of the use of imagery to reveal personal traits or attitudes of characters in a play as measured by his ability to explain how the images in a selected passage reveal such traits or attitudes. (e.g. The images below reflect the resentment and jealousy of Cassius in relation to the power and prestige of Caesar.

> Why, man he doth bestride the narrow world
> like a colossus, and we petty men
> walk under his huge legs and peep about
> to find ourselves dishonorable graves.
> (*Julius Caesar*, Act I, Scene 2))

Style

38. The student will demonstrate his knowledge of the function of language in a particular play as measured by his ability to explain the role and significance of both literal and figurative language.

Note: Language in drama can function in one or more of the following ways:

1. *To establish mood-tone*

(e.g. Identify words that creat an atmosphere of gloom, despair, optimism, gaiety . . . .)

2. *To develop setting*

   (e.g. Identify words in the dialogue that reveal or suggest physical settings or spiritual environment.)

3. *To develop plot*

   (e.g. Identify words in the dialogue that trigger conflict.)

4. *To delineate character*

   (e.g. Identify the levels of usage—formal, informal, colloquial, slang—or shifts in levels of usage under different circumstances that reveal character.)

5. *To develop theme*

   (e.g. Identify direct statement of theme such as "Lord, what fools these mortals be," or locate thematic implications in the total language pattern of word choice, word order, sentence structure, etc.)

39. The student will demonstrate knowledge that poetry is a linguistic tool of the playwright as measured by his competence in analyzing a passage of dramatic poetry, evaluating the effect of rhythm, meter, alliteration, assonance, dissonance, etc., and in dramatizing the passage. (Note: Since much of the emotional power of poetry depends upon sound, drama offers a perfect medium for full poetic expression.)

40. The student will demonstrate knowledge of the use of symbolism as a device for the extension of meaning as measured by his ability to identify and to trace a symbol through the play and to evaluate its impact on the total meaning. (e.g. Blood symbol in *Macbeth* or the unicorn in *Glass Menagerie*)

41. The student will demonstrate knowledge of figurative language as a device for extension of meaning as measured by his ability to identify figures of speech and show how the comparisons reveal previously unnoticed relationships.

42. The student will demonstrate knowledge of the use of irony as measured by his ability to identify both verbal and dramatic irony and explain the effect achieved by their use. (e.g. *Verbal irony* (often achieved by hyperbole and understatement): the actual intent is expressed in words which carry the opposite meaning. In drama the voice, through intonation, alerts the reader to the real meaning. *Dramatic irony*: The observer has knowledge that the relevant character does not, and the observer sees added meaning and significance of the event.)

Theme

43. The student will demonstrate knowledge of theme as measured by his ability to give a brief statement of the central proposition or set of values around which the dramatist has built the play. (e.g. truth about human life, human nature, or human experience)

44. The student will respond to the theme of a play as measured by his willingness to cope fully and specifically with the problem(s) presented by relating the problem to himself or to someone he knows well.

45. As new plays are presented, the student will display awareness of universal themes as measured by his willingness to identify and discuss recurrent themes such as love, duty, patriotism, hate, revolt, passion, revenge, etc.

Appreciation for Drama

46. The student will respond to drama as measured by his willingness to select plays for independent reading.

47. The student will respond positively to the humanistic values of drama as measured by the thematic merit of the plays he selects for independent reading.

48. The student will display awareness that good and evil co-exist in human nature as measured by his willingness to discuss those character traits which seem to him to be good and those traits that seem to be evil.

49. Given a list of short plays to study, the student will respond to drama as measured by his identifying the themes most relevant to human experience and defending his choice.

50. The student will respond positively to drama as a literary art form as measured by his developing standards for evaluating both form and content, evidenced in written assignments or oral reports.

51. The student will receive an awareness of outstanding plays and famous dramatists as measured by his willingness to participate in discussions in which he reflects appreciation for these plays and dramatists.

52. The student will receive an awareness that the twentieth century has been an era of experimentation in drama as measured by his willingness to participate in a discussion of the innovations of such writers as Tennessee Williams, George Bernard Shaw, Sherwood Anderson, Arthur Miller, and Thornton Wilder.

CRITICAL APPROACHES TO LITERATURE

Traditional Approaches

Textual-Linguistic

1. The student will evaluate the authenticity of the text of a particular literary work as measured by his ability to point out textual variations in two or more manuscript copies and establish the text of the work as the author originally wrote it.

2. The student will display comprehension of the text of a particular piece of literature as measured by his ability to determine correct meanings of words in their historical context.

Historical-Biographical

3. The student will display comprehension of the relationship between historical or biographical occurrences and the text of a piece of literature as measured by his ability to explain how the work reflects the author's life and times or the life and times of characters in the work.

4. The student will analyze the role of the poet, novelist, dramatist, etc., as "interpreters" of their culture and "prophets" of their people as measured by his ability to explain the social or cultural concerns which motivated the writing of particular pieces of literature. (e.g. Blake's poem "London" is an outcry against the oppression of man by society.)

5. The student will evaluate an ideological or propagandist piece of literature as measured by his ability to determine the social concerns which prompted the work and assess the extent to which the author achieved his purpose. (e.g. The student will determine Upton Sinclair's purpose for writing *The Jungle* and assess the impact it had on changes in the meatpacking industry.)

Moral-Philosophical

6. The student will display comprehension of the moral or philosophical teaching of a piece of literature as measured by his ability to summarize or paraphrase the moral or philosophical ideas in the work.

7. The student will evaluate the author's use of literary devices in conveying moral or philosophical truth as measured by his ability to assess the appropriateness of specific devices for conveying ideas. (Ex. The student will judge the effectiveness of Hawthorne's use of the "forest" in *Young Goodman Brown* as a symbol for moral evil or "loss of innocence.")

8. The student will attend to the moral or philosophical ideas within a piece of literature as measured by his willingness to discuss ideas that are unfamiliar or unacceptable to him.

9. The student will respond to the moral or philosophical ideas within a piece of literature as measured by his willingness to participate in class discussions concerning its moral teaching.

10. The student will display a value for a particular moral or philosophical idea within a piece of literature as measured by his willingness to defend the idea or reassess it in light of new insights brought out in class discussions. (e.g. In "The Death of the Hired Man" the student may argue that Silas should have returned to his own kin to die but is also willing to consider his right to return to the home of Warren and Mary.)

Formalistic Approach

11. The student will display comprehension of the inseparable nature of structure (form) and meaning (content) in a piece of literature as measured by his ability to explain how its structure conveys meaning.

12. The student will analyze the structure of a literary piece as measured by his ability to explain the way in which its various parts (the words, phrases, sentences, stanzas, paragraphs, etc.) fit together to form a unique, separate whole.

13. The student will evaluate the quality of a piece of literature as measured by his ability to judge how well the author has used techniques to unify his work.

14. The student will apply the principles of formalistic criticism to the explication of a piece of literature as measured by his ability to determine the precise meaning of all the parts of the work and to note how the parts fit together to form the whole.

15. The student will apply the principles of formalistic criticism to the explication of a piece of literature as measured by his ability to answer such questions as the following: What is the genre of the literary work? What are its parts and how are they assembled? What is the central design of the work? How does the language function? What patterns of imagery and symbolism does it incorporate?

Psychological Approach

16. The student will display comprehension of the emotional relationship between the author and his theme as measured by his ability to answer a question such as the following: "Is there any parallel between the

author's psychological or emotional history and the way he handled the theme?" (e.g. The student will discuss how Edgar Allen Poe's psychological make-up contributed to the manner in which he handled the theme of death in his stories and poems.)

17. The student will analyze the basic motivations of the chief characters as measured by his ability to give evidence from the work that he is motivated by one or more of the following: self-glorification, self-comfort, "higher things of life" (super-ego), or uncontrolled passion (Id). (e.g. The student will analyze the factors motivating the actions of Pip in *Great Expectations.*)

18. The student will respond to a character designed to evoke positive feelings (sympathy, compassion, self-identification, etc.) as measured by his willingness to discuss the character's personal traits, emotional qualities, conflicts, or motives which resulted in a positive reaction. (e.g. The student may discuss why he feels sympathetic toward David Copperfield or Pip or Silas Marner.)

19. The student will respond to a character designed to evoke negative feelings (disgust, dislike, disapproval) as measured by his willingness to discuss the character's personal traits, emotional qualities, conflicts, or motives which resulted in a negative reaction. (e.g. The student may discuss his feelings toward Mr. and Miss Murdstone in *David Copperfield,* Dunstan Cass in *Silas Marner,* or Captain Ahab in *Moby Dick.*)

20. The student will analyze the function of dreams, visions, or hallucinations within a piece of literature as measured by his ability to explain their relationship to the characters, plot and/or theme in the work. (e.g. The student will explain how the ghost scenes trigger psychological responses from Hamlet.)

21. The student will analyze the psychological flaws of the chief character(s) as measured by his ability to determine whether he is characterized by one or more of the following: Oedipal strivings, narcissism, neuroses, compulsion, inhibitions, traumatic fixations, death-wish, etc.

22. The student will display comprehension of the clash of motives within a piece of literature as measured by his ability to identify conflicting motives in two or more characters and to explain how these different motives affect their behavior and the outcome of the action. (e.g. The student will note conflicting motives in Brutus and Cassius in *Julius Caesar.*)

23. The student will display comprehension of outside forces affecting the character(s) as measured by his ability to explain how such things as natural surroundings, superstitions, phenomena, mores, traditions, laws of society, supernatural, or group pressure affect his personality and/or action in the piece of literature. (e.g. The student will explain the effect on Macbeth of the witches' predictions and his wife's urgings.)

24. The student will display comprehension of the function of the lesser characters in a piece of literature as measured by his ability to identify them as one of the following: a foil for the main character, a projection of the main character's personality, a standard or "measuring stick" for the main character, or a mirror for the main character. (e.g. The student will discuss Cassius and Antony as foils for Brutus in *Julius Ceasar.*)

25. The student will analyze the function of psychological symbols in a piece of literature (e.g. dreams, water, sex, etc.) as measured by his ability to explain their relationship to characters, plot, or theme in the work. (e.g. The student will explain the "rebirth" idea symbolized by the river in *Huckleberry Finn.*)

26. The student will attend to techniques of "stream of consciousness," "surrealism," etc., as measured by his recognition of these types of writing in a piece of literature.

Mythical and Archetypal Approaches

27. The student will receive an awareness that the term myth refers to a complex of stories which are regarded as demonstrations of the inner meaning of the universe and of human life as measured by his willingness to discuss myths as a vision of reality.

28. The student will display his comprehension that man's chief hopes, values, fears, and aspirations remain the same in all ages as measured by his ability to identify these recurring themes in poetry, drama, short stories, and/or the novel.

29. The student will display his comprehension of myth as measured by his ability to identify in a piece of literature such myths as the American dream; Edenic possibilities, American Adam or American hero, (Natty Bumpo, Hopalong Cassidy, Matt Dillon), American hero after the fall; religious myths; dream of success (from rags to riches), etc. (e.g. *O Pioneers* by Willa Cather, *Leaves of Grass* by Walt Whitman, *Light in the Forest* by Conrad Richter)

30. The student will display knowledge of archetypal images as measured by his ability to identify them in a particular literary selection. Examples of some archetypal images:

1. The sea: mother of all life; death and rebirth
2. Sun: creative energy; enlightenment
3. Colors: Red; sacrifice; disorder
   Green; growth; hope
4. Garden: paradise, innocence

Sea Voyage as death in "Crossing the Bar" by Tennyson; *Blood* as sacrifice in *Julius Caesar; Spring* as rebirth in "In Just Spring" by Cummings; *Vegetation growth* in Old Woman Swamp as *hope* in "The Scarlet Ibis" by Hurst.

31. The student will display knowledge that certain archetypal motifs or patterns may appear in a literary work as measured by his ability to identify these patterns in a given passage.

    Archetypal motifs or patterns:

    1. Creation
    2. Immortality
    3. Hero archtypes
       a. The Quest
       b. Initiation
       c. The sacrificial scapegoat

Literary examples:	*A Wrinkle in Time*	(quest)
	Call It Courage	(initiation)
	The Razor's Edge	(quest)
	Hamlet	(sacrificial scapegoat)

Exponential Approaches

32. The student will display knowledge of the exponential approach to literature as measured by his ability to identify recurring elements in a particular literary selection. (Recurring elements may be symbols, images, people, objects. See step one below.)
33. The student will display comprehension of the exponential approach as measured by his ability to explain how these recurrent images or symbols. . . point toward meaning. (See step two below.)
34. The student will display comprehension of the exponential approach as measured by his ability to explain the theme(s) that emerges from the patterns. (See step three below.)

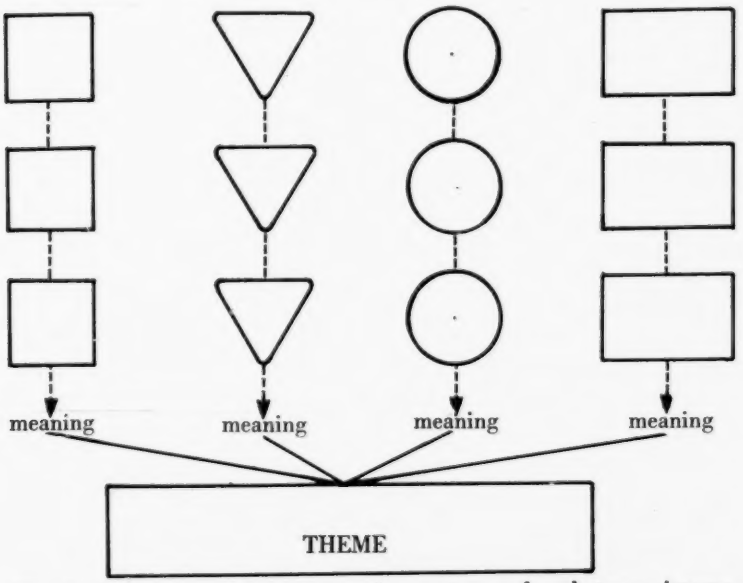
    (Example: Shakespeare's Sonnet 73 "That Time of Year"
    Step one: Identify the predominant images in the three quatrains which are themselves structural patterns.
    (First quatrain — the *nearly* bare tree in *autumn;*

second quatrain — the *nearly* set sun as *night approaches*;
third quatrain — the *almost extinguished fire*)

Step two: Explain the recurrent images that point toward a pattern of meaning. (the quality of "nearly" and "almost" and the contrast of cold to former warmth)

Step three: Explain the meaning that emerges. (the mood of somberness and the meaning or themes of fading warmth and light and the approach of death)

35. Given a literary selection, the student will respond to theme as measured by his willingness to discuss the recurrent patterns through which he discovers the meaning.
36. The student will display comprehension of exponential elements as tools for unlocking meaning as measured by his ability to determine meaning by following a single repetitive element throughout a poem, short story, or one act play.
37. The student will display knowledge that exponents do establish meaning as measured by his ability to make a visual representation (a poster, for example) of exponents that do create meaning such as emotion, mood, attitude, condition.



The figures above represent recurring patterns of archetypes, images, symbols. . . . which serve as exponents of the theme.